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The COMIC READER
December 1979
Volume 1, Number 175

OUR COVERS: Front, Don Newton and Terry Austin welcome the "old" Green Lantern back to the present, and back, Alan Hanley and Dennis Jensen take Plastic Man into the past. Both covers © 1979 DC Comics Inc.

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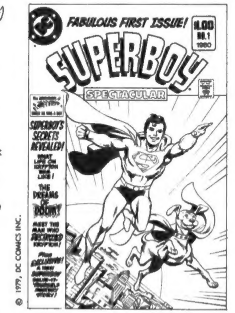
DC News

Marv Wolfman, who won't start writing for DC until January, will take over SUPERMAN with #352, GREEN LANTERN with #133, and the WORLD'S FINEST Superman/Batman feature with #265. Another former Denny O'Neil feature, the Batman story in DETECTIVE, will be taken over by Gerry Conway with #494.



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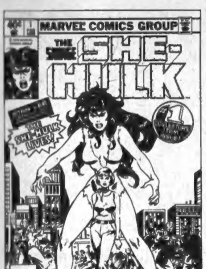
The JONAH HEX AND OTHER WESTERN TALES Digest has been unceremoniously cancelled at the last minute. The place on the digest schedule for this month at least will be DC SPECIAL BLUE RIBBON DIGEST #1 featuring the first LEGION OF SUPER-HEROES story from ADVENTURE #247 plus the first appearances of The Legion of Substitute Heroes, Universo and The Fatal Five. JONAH HEX AND OTHER WESTERN TALES #4 will be advertised, but it will not appear.

Two series will appear in WEIRD WAR TALES on a regular basis: THE WAR THAT TIME FORGOT by Robert Kanigher, reviving the G.I.s vs. dinosaurs formula that worked for eight years in the early '60s, and CREATURE COMMANDOS by J.M. DeMatteis. The team is comprised of three patriotic volunteers who allow the U.S. government to turn them into new versions of Frankenstein's monster, Dracula and the Wolfman to scare the bejeebers out of the Axis soldiers during WWII.

J.M. DeMatteis is providing another series for editor Len Wein: I, VAMPIRE for HOUSE OF MYSTERY. The character's name is Andrew Bennett, a new member of the bloodsucking legion.


MARVEL COMICS GROUP
THE SAVAGE
SHE-HULK
THE VULTURE, LIGHTMASTER AND THE BUZZARD!
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The Vulture, Lightmaster and The Buzzard.

Meanwhile, Dr. Octopus is making a crossover appearance in DAREDEVIL. The Falcon is also supposed to put in a guest star appearance.

A new female villain named Belladonna will be making her debut in THE SPECTACULAR SPIDER-MAN courtesy of Roger Stern.

SPIDER-WOMAN #23-25 will feature The Gamesman, #26 will introduce The Grinder, and #27 will feature the return of The Enforcer and the plot threads left dangling when Mark Gruenwald was taken off the book.

MARVEL COMICS GROUP
THE HANDS OF SHANG-CHI
MASTER OF KUNG FU
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Marv Wolfman has done an inventory Spider-Man/Black Widow teamup for use in any of Spider-Man's three books.

J.M. DeMatteis has scripted a five-page MAN-THING story for use as a back-up in that book.

Due to illness, Marie Severin's debut as regular penciller of THE SPECTACULAR SPIDER-MAN will be delayed.

Kerry Gammill will be the regular inker on POWER MAN as of #62. The two-part POWER MAN that Bob Layton is pencilling and inking is set tentatively for #67 and 68.

Jim Mooney will be pencilling an issue of BATTLESTAR GALACTICA. Let's hope he doesn't draw Tommy Tomorrow's short pants on Apollo.

The J.M. DeMatteis IRON MAN fill-in story has been drawn by Joe Brozwowski.

Comely Comics News

Comely Comix was quite disappointed with the color separation work done on #5, and they hope they have solved the problem.

The CHAOS CORPS strip that appeared in #5 was done in 1976 and will not be getting a sequel.

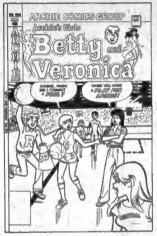
The title of the comic will remain CAPTAIN CANUCK with the PLANET EARTH 1994 a sometime sub-title.

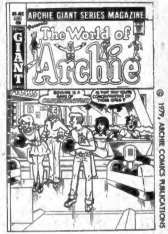
CAPTAIN CANUCK No. 6, October-November. "The Search" is by Richard Comely and George Freeman. Captain Canuck seeks the last city that is run by Mr. Gold while Redcoat goes undercover as Mr. Viola to uncover to battle a Mafia drug dealer, Mr. Samota. Also, Catman stars in an illustrated text story by Richard Comely and George Freeman. Freeman did the cover. [On sale now]

CAPTAIN CANUCK No. 7, December-January. The Captain Canuck story is written by Richard Comely and drawn by George Freeman, with coloring by them. Captain Canuck trails Samota to his Mediterranean isle estate, then to the Canadian East Coast and an uninhabited island of Labrador. Plus, "The Return of Jonn" is by Comely and Freeman with color by Jean St. Aubin. Jonn reenters the city of Molan to rescue his friend Azaryn. The cover is by Freeman. [12/4]

Charlton News

John Santangelo, Sr., founder and publisher of Charlton Publishing Co., died October 8, 1979 in Italy. Born in Italy in 1899, Santangelo came to the U.S. in 1923 when he got a job as a New York City bricklayer. By 1928 he was subcontracting his own work and by 1931 he began publishing the lyrics to popular songs. (Charlton continues this practice to this day in their HIT PARADER and SONG HITS magazines.) By the mid-'40s, Charlton (known as Carlton and Capitol at various times) entered the comics field and by the early '50s had twenty regular titles on the stands ranging from THE THING to LAW-BREAKERS SUSPENSE STORIES to SPACE WESTERN COMICS. When Fawcett went out of business in 1953 Charlton bought up all of their left over material and licenses of western movie actors (LASH LaRUE, TEX RITTER, TOM MIX) and other licenses like DON WINSLOW and NYOKA, as well as continuing such characters as Ibis, Golden Arrow and Lance O'-Casey. Santangelo built the Derby, Connecticut plant where all Charltons are printed with his own hands, mixing mortar and laying bricks himself. In 1955, though, flood waters destroyed most of the plant (wiping out most of the comics plates prior to that period making them impossible to reprint), not once, but twice. In '57 and '58 Santangelo published Harvey Kurtzman's idiosyncratic two-color, 15¢ comic, HUMBUG, an experiment that lasted over a year. By the mid-'60s, Santangelo's son, John, Jr. had taken over as president and publisher, as Charlton attempted to get into the super-hero business with characters like THUNDERBOLT and CAPTAIN ATOM. Sales on these never equaled that of the mystery and war line and they were dropped as the industry sagged in the late '60s. By 1973, the country was embroiled in a paper shortage, and the comics department was closed down entirely. However, the Santangelos were determined to remain in the business and by 1974 Charlton was back





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in production. Today, Charlton remains the only company that prints and distributes its own magazines, the only alternative publisher to survive the '50s and '60s.

We've gotten slightly ahead of things, and most of the schedule has been pushed back a few weeks. The following should be pretty close to being totally accurate:

GHOST MANOR No. 49, February. [12/6]

GUNFIGHTERS No. 59, February. [12/6]

FIGHTIN' MARINES No. 149, March. [12/13]

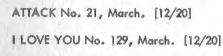
HAUNTED No. 48, March. [12/13]

ATTACK No. 21, March. [12/20]

I LOVE YOU No. 129, March. [12/20]

BILLY THE KID No. 135, March. [12/27]

WAR No. 20, March. [12/27]



LITTLE ARCHIE #152 features another all-new eleven page LITTLE ARCHIE story by Bob Bolling.

MAD HOUSE #119 features the debut of a new feature called THE CAMPUS CLOWNS, which will be drawn by Stan Goldberg.

LAUGH COMICS DIGEST #27 will feature a four page KATY KEENE story, another SUPER DUCK adventure and THE JAGUAR in "The Return of the Cat Girl."

Future plans call for the return of COSMO THE MERRY MARTIAN in LAUGH COMICS DIGEST, probably starting in #28. THE SHIELD and THE BLACK HOOD may also begin appearing in reprint stories.

ARCHIE GIANT SERIES MAGAZINE No. 492, February. This issue features THE WORLD OF ARCHIE. [11/27]

ARCHIE'S JOKEBOOK No. 265, February. [11/27]

BETTY AND VERONICA No. 290, February. [11/27]

PEP No. 358, February. [11/27]

ARCHIE No. 289, February. [12/4]

ARCHIE AND ME No. 117, February. [12/4]

JUGHEAD No. 297, February. [12/4]

LAUGH No. 347, February. [12/4]

LITTLE ARCHIE No. 151, February. [12/4]

ARCHIE GIANT SERIES MAGAZINE No. 493, February. This issue features (despite what the cover reproduction says) THE WORLD OF JUGHEAD. [12/11]

ARCHIE'S TV LAUGH-OUT No. 73, February. [12/11]

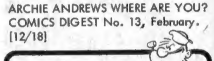
SABRINA, THE TEEN-AGE WITCH No. 58, February. [12/11]

EVERTHING'S ARCHIE No. 81, February. [12/18]

MAD HOUSE COMICS No. 119, February. [12/18]

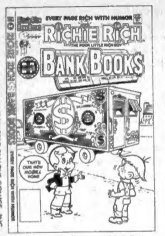
ARCHIE COMICS DIGEST No. 40, February. [12/18]

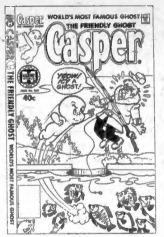
ARCHIE ANDREWS WHERE ARE YOU? COMICS DIGEST No. 13, February. [12/18]

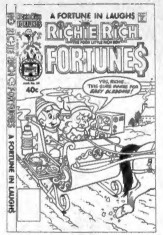


BEEP BEEP, THE ROAD RUNNER No. 88, February. New. [12/6]

BUGS BUNNY No. 217, February. New. [12/6]







DAFFY DUCK No. 127, February. New. [12/6]

Walt Disney DONALD DUCK No. 216, February. Reprints. [12/6]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 61, February. New. [12/6]

Walt Disney MICKEY MOUSE No. 204, February. Reprints. [12/6]

THE PINK PANTHER No. 73, February. New. [12/6]

Walt Disney UNCLE SCROOGE No. 173, February. Carl Barks reprints. [12/6]

YOSEMITE SAM No. 65, February. New. [12/6]

Walt Disney THE BEAGLE BOYS VS. UNCLE SCROOGE No. 12, February. New. [12/13]

BUCK ROGERS No. 6, February. New. [12/13]

LOONEY TUNES No. 30, February. New. [12/13]

Walt Disney SUPER GOOF No. 57, February. New. [12/13]

TOM AND JERRY No. 327, February. Reprints. [12/13]

TWEETY AND SYLVESTER No. 102, February. New. [12/13]

WALT DISNEY'S COMICS AND STORIES No. 473, February. Half new, half reprint. [12/13]

WALTER LANTZ WOODY WOODPECKER No. 187, February. New. [12/13]

BATTLE OF THE PLANETS No. 5, February. New. [12/27]

BEETLE BAILEY No. 131, February. New. [12/27]

BORIS KARLOFF TALES OF MYSTERY No. 97, February. Reprints. [12/27]

BULLWINKLE AND ROCKY No. 25, February. New. [12/27]

POPEYE THE SAILOR No. 155, February. Reprints. [12/27]

RIPLEY'S BELIEVE IT OR NOT! No. 94, February. New. [12/27]

UFO AND OUTER SPACE No. 25, February. This final issue is all reprints. [12/27]

Walt Disney WINNIE-THE-POOH No. 17, February. All new, no ads. [12/27]

[10/4]: HOT STUFF #152; RICHIE RICH SUCCESS STORIES #91; RICHIE RICH VAULTS OF MYSTERY #32;
[10/11]: CASPER, THE FRIENDLY GHOST #208; RICHIE RICH AND GLORIA #12; SAD SACK #272
[10/18]: RICHIE RICH AND CADBURY #11; RICHIE RICH CASH #33; RICHIE RICH MONEY WORLD #44
[10/25]: CASPER TV SHOWTIME #1; RICHIE RICH #186; RICHIE RICH AND REGGIE #3
[11/1]: DEVIL KIDS #47; RICHIE RICH AND JACKIE JOKERS #36; RICHIE RICH DOLLARS AND CENTS #95

BACK TALK BACK IN
I'M GLAD YOU CALLED, GLORIA! EXCUSE ME ONE MOMENT!
OH, IRONA... WOULD YOU PLEASE LOWER THE RADIO?
CERTAINLY MASTER RICHIE!
HELLO
RICHIE! HELLO!
8-90

Harvey Coming Comics

AFTER THE FACT DEPT.: Since we have had a few months of listings which were educated calculations (wild guesses?) based on previous months' listings, we feel it's our duty to correct things. Going back to August:

[8/30]: CASPER, THE FRIENDLY GHOST #207; RICHIE RICH AND JACKIE JOKERS #35; RICHIE RICH BILLIONS #33; RICHIE RICH FORTUNES #49; RICHIE RICH GOLD AND SILVER #94; RICHIE RICH RICHES #45
[9/20]: CASPER'S GHOSTLAND #98; RICHIE RICH AND DOLLAR THE DOG #11; RICHIE RICH MILLIONS #98; RICHIE RICH PROFITS #32; SAD SACK AND THE SARGE #140
[9/27]: RICHIE RICH #185; RICHIE RICH BANK BOOKS #44; RICHIE RICH JACKPOTS #144; RICHIE RICH ZILLIONZ #19
[11/8]: RICHIE RICH AND CASPER #32 RICHIE RICH GOLD AND SILVER #95; RICHIE RICH PROFITS #33
[11/15]: RICHIE RICH AND HIS GIRL FRIENDS #3; RICHIE RICH DIAMONDS #46; SAD SACK AND THE SARGE #141
[11/22] RICHIE RICH #187; RICHIE RICH GEMS #29; RICHIE RICH RICHES #46; CASPER DIGEST STORIES #1

Now, on to this issue's schedule:

CASPER, THE FRIENDLY GHOST No. 209, March. [11/29]

RICHIE RICH AND DOLLAR THE DOG No. 12, March. [11/29] 50¢

RICHIE RICH BANK BOOKS No. 45, March. [11/29]

RICHIE RICH BEST OF THE YEARS No. 5, March. 95¢ digest. [11/29]

RICHIE RICH FORTUNES No. 50, March. [12/6]

RICHIE RICH INVENTIONS No. 12, March. 50¢. [12/6]

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SAD SACK No. 273, March. [12/6]

HOT STUFF No. 153, March. [12/13]

RICHIE RICH DIGEST WINNERS No. 5, March. 95¢ digest. [12/13]

RICHIE RICH MILLIONS No. 99, March. [12/13]

RICHIE RICH ZILLIONZ No. 20, March. 50¢. [12/13]

CASPER'S TV SHOWTIME No. 2, March. 50¢. [12/20]

RICHIE RICH No. 188, March. [12/20]

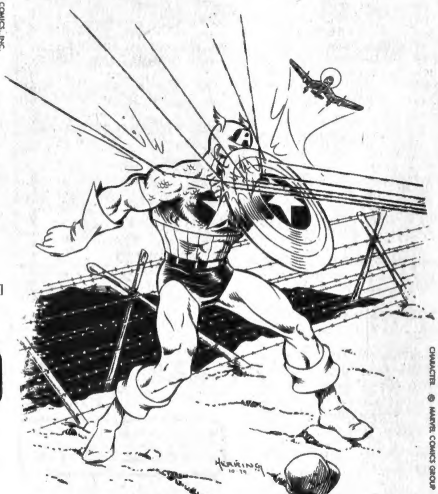
RICHIE RICH JACKPOTS No. 45, March. [12/20]

Media Review

BATMAN has been optioned again by the same people who had the option before but were unable to sell it to investors. Batfilms Inc. is headed by Benjamin Melniker (who used to be an executive vice president at M-G-M) who is executive producer. The producer is someone we all know: former DC comics writer Michael Uslan. Uslan is quoted as saying, "The BATMAN AND ROBIN film will be done straight. We are trying to get as far away from the TV show as possible." A first draft screenplay exists, but extensive revision is expected. The aim is for a Christmas 1981 release, which should work out fine -- if SUPERMAN 2 isn't delayed until then.

DC sued Filmation -- former producers of the SHAZAM! TV show and owner of the Isis character DC based a comic book on -- over copyright infringement of the Aquaman and Plastic Man characters by Filmation's MANTA AND MORAY and SUPERSTRETCH cartoons which ajred last year as part of the TARZAN AND THE SUPER SEVEN show on CBS. DC won a permanent injunction against Filmation when it was found that Filmation had violated DC's copyrights. The suit may have been tied in with the fact that SUPER FRIENDS was originally produced by Filmation and is now done by Hanna-Barbera, but that's only my conjecture. What is interesting td me is that Superstretch (who was a black character) and Manta were found to be too close to DC's characters when DC's characters have been prototypes for many characters done by many comic book companies over the years.

extremely witless PENTHOUSE comic "strip"... Charles Fries Productions (SPIDER-MAN) are shooting a superhero of their own devising: CAPTAIN ELECTRIC. The movie ad shows a costume that is every bit as hackneyed as the name. Production on that begins in January... Remember I mentioned a great Italian film to watch for called SUPERSONIC MAN? (No.) Well, the makers of that one, Almena Films International, has another one coming up: FLASHMAN. (No.)



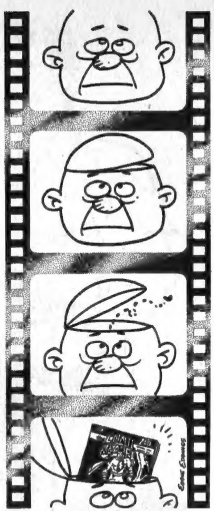
CHARACTER © MARVEL COMICS GROUP

The point is, the characters aren't even on anymore, so what was the point?... There's a film in production in England called HEAVY METAL (or VERY HEAVY METAL, depending on what you read), but, as may be expected, it has nothing to do with the magazine... By the time you read this, CAPTAIN AMERICA 2 will have appeared as a two-part movie on CBS, with Reb Brown again starring. From the ads at least, it looks as if they used the "real" Captain America costume... Avco Embassy's TERRY AND THE PIRATES is scheduled to begin production this Christmas, but there's still no word on casting. Avco's SHEENA, QUEEN OF THE JUNGLE is also uncast at the moment. Avco-Embassy is also doing another comics-related movie, OH, WICKED WANDA, based on the

Johnny Carson wants to leave the TONIGHT SHOW as soon as possible to begin a movie career as the star of a new series of THIN MAN movies. Carson would, of course, play the William Powell-originated Nick Charles role, and the stories would be set in the '20s setting Dashiell Hammett wrote them in. As his intention is to get as far away from his TONIGHT SHOW image as possible, my guess would be that he might even grow a moustache for the part... Clive Donner (RETURN OF MAXWELL SMART: THE NUDE BOMB) is directing a new CHARLIE CHAN film which is going to be a straight-spoof: THE CURSE OF THE DRAGON. Casting is unset at this time... Doesn't the release of the WALT DISNEY SHOWCASE BLACK HOLE comic book sort of mess up the secrecy bit they wanted?... Gene

Roddenberry is suing Paramount over ownership of STAR TREK which could cause some bizarre things to happen to the promotion of the film this Christmas... Steven Spielberg says that both versions (the new and old endings) of CLOSE ENCOUNTERS OF THE THIRD KIND will remain in circulation, while Columbia seems to think the old version is headed for the vaults... The next Pink Panther movie is called THE ROMANCE OF THE PINK PANTHER. Peter Sellers stars, but Blake Edwards has nothing to do with it... Comics writer T. Casey Brennan will appear in a brief role in Kenneth (HOLLYWOOD BABYLON) Anger's movie LUCIFER RISING... For some reason, United Artists has had the Beatles classic A HARD DAY'S NIGHT rated (it got a G). Whether this means the film will be reissued to theatres or that this is some move for another purpose, I don't know.

Besides the already announced DUCK DODGERS AND THE RETURN OF THE 24 1/2 CENTURY, Chuck Jones has been told to produce a theatrical ROAD RUNNER cartoon, which will also appear on TV as part of a special. If theatrical release is met by success by these two, two more BUGS BUNNY cartoons may be commissioned by Warner Bros. from DePatie-Freleng (and if they're of the level of quality of the recent Warner Bros. DePatie-Freleng specials, that could kill it right there). It's been my personal feeling that theatrical cartoons were chiefly wiped out by the UPA-style cartoons -- and the D-F studio seems intent on laying that style onto the classy Warners look of the early '40s to late '50s. Let's hope not... Nippon Animation is producing (and trying to sell) a cartoon series it calls CONAN, THE BOY IN THE FUTURE. No relation, I trust... Robert Vaughn is playing the fourth generation descendent of Victor Frankenstein in a TV movie for NBC called THE FRANKEN PROJECT... CBS has purchased BEYOND WESTWORLD as a midseason series. Stars are Jim McMullan, James Wainwright and Judith Chapman, and it's based on the films WESTWORLD and FUTUREWORLD... Dudley Moore and Laraine Newman, among others, will star in WHOLLY MOSES, a religious comedy which the producers are attempting to claim is totally unlike the controversial LIFE OF BRIAN... CBS canned WORKING STIFFS after three episodes (instead of STRUCK BY LIGHTNING, unfortunately, which may be back), but it looks like they want THE LAST RESORT to succeed, nurturing it until they find the right time slot as with WKRP last season. Meanwhile, YOUNG MAVERICK begins the end of November, and it would be nice if it could be nearly as good as



its late-'50s parent... Word from the AVENGERS fan club is that CBS purchased only the Diana Rigg color episodes, which they plan to use as second features in their LATE NIGHT MOVIE slot later this season. Ratings success, of course, might convince them to buy the rest (as witness the continual running of McMILLAN AND WIFE despite the relatively few episodes made). The line is also that CBS is interested in a third series of NEW AVENGERS episodes, but backing still has to be found. Patrick Macnee has committed himself to the new series, though it's not certain that Joanna Lumley or Gareth Hunt will. - Rona Blabbit

Krupp News

Some exciting news from Krupp Comic Works: A cache of SPIRIT stories written and illustrated by Will Eisner in 1941, long believed lost, has recently come to light. These rare "pre-war" episodes are considered by some to be Eisner's best work, and beginning with THE SPIRIT #23, Kitchen Sink will be including one of these early adventures in each issue along with the usual contents of post-war SPIRIT-episodes, Wally Wood's "Denny Colt In Outer Space" and the latest chapter of Will Eisner's new graphic novel, "Life on Another Planet" -- plus new Associate Editor Cat Yronwode's "Spirit Checklist," a condensed index to the original SPIRIT sections and their various reprintings. (Speaking of Cat, the next installment of her SPIRIT series should appear next month.)

Comix World Checklist

COMIX WORLD CHECKLIST
By Clay Geerdes

AMERICAN SPLENDOR No. 4 [$1.50 from Last Gasp, P.O. Box 212, Berkeley, CA 94704]. This regional underground has been published for the last few years in Ohio by Harvey Pekar. The newest issue contains Robert Crumb's account of his days with American Greeting Card Company.

CARTOON HISTORY OF THE UNIVERSE Volume 3 [Rip Off Press, San Francisco, CA, P.O. Box 14158]. A humorous, yet well researched graphic history of nearly everything, drawn by Larry Gonick. $1.00 postpaid.

COMANCHE MOON [Co-published by Last Gasp and Rip Off Press, $6.95] Jaxon's Indian trilogy. Perfect bound.

DOPE COMIX No. 3 [Krupp Comic Works, P.O. Box 7, Princeton, WI 54968]. Dope related comic stories by Steve Stiles, Gary Whitney, Howard Cruse and others. $1.00, 35¢ postage.

ELECTRIC PETE COMICS No. 1. B/W. $1.50 from Electric Pete Studios, P.O. Box 962, Newark, NJ 07101.

FIRST KINGDOM No. 10 [$1.75 postpaid from Bud Plant, P.O. Box 1886F, Grass Valley, CA 95945]. The latest in the 24 book epic by Jack Katz. Published by Bud Plant Inc.

GRIFFITH OBSERVATORY No. 1 [Rip-Off Press, $1.00] A collection of Bill Griffith's newspaper strips. Good parody and satire.

GRUE-TOONS No. 1 [$1.15 from Bruce Chrislip, 1631 Sutton Avenue, Cincinnati, OH 45230]. EC-style art by Bob Perkins.

NEAR MYTHS No. 4 [Last Gasp Comix, P.O. Box 212, Berkeley, CA 94704] Contains chapter four of Bryan Talbot's "Adventures of Luther Awkwright." Art by Tony O'Donnel, Rob Norman, Les Scott and others. England's hot

science fiction magazine.

POWERPAK COMICS [$1.35 postpaid from Krupp]. By Aline Crumb. More autobiographical stories in the DIRTY LAUNDRY vein.

RIP OFF COMICS No. 5 [Rip Off, $1.00] Stories by Gilbert Shelton, Dave Sheldan, R. Diggs, Ted Richards, and others.

WANKELE SCHREDEN [$4.00 from Drukwerk, Postbus 1675, Amsterdam, NETHERLANDS] A collection of Jan Zeiloor stories by Evert Geradts.

Comix World is copyrighted by Clay Geerdes, P.O. Box 7081, Berkeley, CA, 94707. The newsletter is $6.00 for 24 issues. TCR readers may buy a set of 12 sample issues of CW for $2.00. A single sample is 50¢.

Comic Strip Circus

Another giant has fallen. Al Capp passed away Monday evening, November 5, 1979, two years to the day after the last appearance of LI'L ABNER daily. (The Sunday last appeared on November 13, 1977.) Capp had been suffering from emphysema and other illnesses (including constant pain in the stump of the leg he'd lost as a boy) for a number of years. That was the main reason he'd ended LI'L ABNER at a time it was still quite successful, appearing in 400 papers.

Capp was born Alfred Gerald Caplin on September 28, 1909. His father used to draw comic strips to amuse the family, which influenced not only Capp, but also his brothers Elliot and Jerry to enter the comic strip field. Capp began professional cartooning in 1927 when he joined the A.P. art department and did their imitation Major Hoople panel COL. GILFEATHER. In 1932 he went to the editor demanding a raise or he'd quit. The editor, Wilson Hicks, wished Capp the best of luck and turned COL. GILFEATHER over to newcomer Milton Caniff. Capp went back to art school and tried, unsuccessfully, to sell his cartoons. He was walking down a street in 1933 carrying an armload of cartoons from another luckless approach to an editor when a limousine pulled up and Ham Fisher hired him as an assistant. Capp worked for Fisher for a year giving JOE PALOOKA a polish beyond Fisher's artistic abilities. He learned much about strip writing from Fisher at this time until he felt he had an idea for a successful strip.

Capp had been entranced with the idea of doing a hillbilly strip since taking a painting trip in the Appalachians. However, no syndicate believed in the possibilities of such a strip. After rejection followed suggestions for turning the strip into a TILLIE THE TOILER imitation, finally United Features accepted the strip and the daily LI'L ABNER was launched August 20, 1934. The Sunday appeared February 24, 1935. Capp had grown up loving the bigfoot humor strips of Opper, Goldberg, Herriman, etc. But seeing the continuity strip gaining in popularity in the ten preceding years, he made LI'L ABNER one of the most successful strips around, as well as one of the funniest.

In the early years, Capp also ghost wrote other United strips including JOE JINKS featuring the noble boxer Dynamite Dunn. With LI'L ABNER becoming a big hit in the 30's, Capp could have limited himself to one strip, but his abundance of energy and imagination needed an additional outlet. So, on July 17, 1937, ABBIE AN' SLATS appeared in the daily papers written by Al Capp and drawn by magazine illustrator and cartoonist Raeburn van Buren. The Sunday followed on January 15, 1939. This eventually became like two separate strips with the daily relating the sometimes humorous, sometimes serious adventures of young Slats Scrapple, his girl friend Becky Groggins, and her sister Sue, and the Sunday showing the wild, hilarious adventures of the girls' ne'er-do-well father, Bathless Groggins, often flights of the highest fantasy. Capp now had two successes on his hands. He continued writing ABBIE AN' SLATS until after World War II, when he handed the strip over to his brother Elliot Caplin, already a successful strip writer. Caplin continued doing the strip with van Buren until the Sunday ended in late 1970 and the daily on January 30, 1971.

Capp continued LI'L ABNER which grew in popularity so much that Abner's wedding to Daisy Mae was featured on the cover of LIFE (edited by Capp's old boss, Wilson Hicks). Capp also was writing magazine articles, but decided to write another strip. Teaming up

with comic book and TARZAN artist Bob Lubbers, Capp launched LONG SAM, the adventures of a beautiful female hillbilly Tarzan on May 31, 1954. However, Capp tired of the strip after a while and turned it over to his brother Elliot who continued it until its demise on December 29, 1962.

In the late '40s, Al Capp founded the Toby Press comic book company with his brother, Elliot, as editor. Toby took over reprinting LI'L ABNER in comic book form from United Feature Comics, and published new stories in THE SHMOO, JOHN WAYNE, etc. The company lasted till the early '50s.

Al Capp, in a dispute with the syndicate in the late '40s, won ownership of LI'L ABNER. This was at the time of his greatest popularity, so he had the power to bargain with. When he entered into another dispute with United in 1964, he was able to resolve it by taking his strip to the Chicago TRIBUNE -New York NEWS Syndicate. And when he wanted to end the strip while it was still successful, rather than see it continued by someone else, he was able to do that, though the syndicate heads would probably have liked to make an attempt to continue the strip as they've done with many others.

Social and political satire was in the strip from the beginning. The satire hit the height of its popularity in the late '40s and through the '50s. Then in the late '60s, Capp's attacks swung from using conservatives as targets to using liberals as targets and he lost a number of his former fans. LI'L ABNER started getting dropped by papers that had carried the strip because of its earlier liberal leanings. While his humor and imagination was still in evidence, it seemed his attacks were more savage, sometimes getting in the way of his humor. Yet his career as a public speaker grew in leaps and bounds, mainly on college campuses. The very people he was attacking thronged to hear his attacks in person. After the end of the Vietnam War his strip didn't contain as much political satire, leaning more in the direction of short, humorous stories, many featuring Fearless Fosdick.

LI'L ABNER also contained a number of satires of other strips. Everyone knows about his DICK TRACY takeoff "Fearless Fosdick by Lester Gooch." But how many remember Jack Jawbreaker, his SUPERMAN takeoff and one of the first parodies of the superhero? He later did a satire of STEVE CANYON poking fun at his long-time friend "Milton Goniff," and more famously he engaged in a mock feud with Allen Saunders, doing a MARY WORTH takeoff while Saunders satirized Capp in his strip. Unfortunately, some newspaper editors thought the two were serious and demanded they stop.

The success of LI'L ABNER naturally led to its being adapted to other media. There have been two movies, the first in 1940 starring Granville Owen heading a perfect cast based on a screen story by Capp, and the second in 1959 starring Peter Palmer heading another perfect cast adapting the 1957 Broadway musical hit. In the mid-'40s, Dave Fleischer made a series of animated cartoons based on the strip. There have been two LI'L ABNER TV specials, the second one made some time after the strip ended. And now Hanna-Barbera produces a new Saturday morning show loosely based on the Shmoo from the strip.

Al Capp announced that he ended LI'L ABNER in 1977 because it had stopped being fun to do. Yet this great cartoonist had produced a large body of work that will continue to be fun to read for anyone who looks at one of the books which reprint his fine strip.

On the happier side, this year marked the golden anniversary of the first appearance of another strip character. Captain Easy first appeared in WASH TUBBS on May 6, 1929. Fifty years later the strip is titled CAPTAIN EASY. This rough, tough southern gentleman is now president of McKee Industries, Chairman of the Board J. P. McKee having passed his son-in-law Wash Tubbs over for the more qualified Easy. Yet, Easy still finds lots of time to go adventuring, sometimes in the company of his old pal Wash. The fine craft-tinted artwork continues to be done by Bill Crooks, who joined the strip in 1945 as assistant to Leslie Turner, who'd joined the strip in 1937 as assistant to creator Roy Crane. Jim Lawrence's scripts alternate serious adventure with humorous ones, keeping the old tradition alive. And it looks good for CAPTAIN EASY to continue for many more years.

Apparently, Cheryl Ladd doesn't have the title role in the SHEENA, QUEEN OF THE JUNGLE movie firmed. Avco-Embassy has announced a worldwide talent hunt to find a Sheena. So maybe Irish McCalla, TV's Sheena of the mid-50's has a chance. Jim Engel, star of "Fandom Confidential" dissents against my staement that Irish McCalla is in her 40s. He strongly asserts that, at most, she's in her very early 20s.

Frank Springer is now signing REX MORGAN, though the familiar Bradley and Edgington signature shield still appears.

Did you know Dick Locher, Chicago TRIBUNE editorial cartoonist syndicated by the TRIBUNE-NEWS Syndicate was Chester Gould's assistant on DICK TRACY in the late '50s and early '60s?

TCR Mailboat

HEDGES MacDONALD, 4250 Marine Drive, Chicago, IL [6/28/79]: Cat Yronwode's first SPIRIT article was most interesting and informative, and its inclusion in TCR was most fitting, with the GAZETTE having printed those old SPIRIT dailies a while back. This series is welcome news to holdover GAZETTE subbers who aren't that heavily into current comic books.

Incidentally, researchers of the SPIRIT COMIC SECTIONS can examine specimens from most of the '40s on microfilm of the old Chicago SUN in the Chicago Public Library, 425 N. Michigan Avenue. From its inception on Pearl Harbor Day, the Sunday edition carried the feature right into the merger with the TIMES. The color strips don't always photocopy that well in black and white, but it is a hitherto neglected source. Those same newspapers also carry Tarpe Mills' MISS FURY, which SPIRIT fans will find of similar interest.

In closing, may I place Anthony Eisley (of the old HAWAIIAN EYE TV show) in nomination to play Mandrake The Magician next time around (if there is a next time)?

[You may. Yes, he does look very much as I'd picture a real-life Mandrake.

Speaking of which, Craig Wheeldon sent us an article that ran in his local paper (Coquitlam, British Columbia) about a man named Leon Mandrake, supposed basis for the comic strip. 70 years old now, he supposedly began performing under the name of Mandrake the Magician as early as 1927, had a wife named Narda who was his stage assistant and who was ranked up there with Thurston, Dante, Alexander, Blackstone and Houdini until he had a car accident in Washington that wiped him out.

The only trouble with this is that he's never been mentioned in anything I've ever read about the comic strip, the dates in the article are seriously out of whack, and the whole thing reads as if the writer [Andrew Rass, staff writer for the Columbian Weekly News] created the thing out of whole cloth or this 70 year old man spun the tale to a gullible reporter. By the way, Mandrake divorced Narda and married a new assistant named Velvet. THAT never happened in the comic strip. MT]

JOHN WILCOX, 40 Hales Ct.,

Westport, CT 06880: I hate to say it, but in COMIC STRIP CIRCUS you made an error in correcting an error. Case in point: BOOMER is NOT by Bill Brown and Mel Casson; it is by Mel Casson and no one else. He just never bothered to take the byline off the Sunday logo. In case you're wondering how I know about BOOMER, the fact is, Mel Casson lives just a block or two away from my house and I've discussed it with him.

With that aside, #173 was great, especially FANDOM CONFIDENTIAL.

COLLIN KELLOGG, 361 Washington Avenue Apt. 2A, Brooklyn, NY 11238 [9/30/79]: I really appreciated the list of syndicated strips in #172. I think you missed FEIFFER (w) by Jules Feiffer FNS, CRAYON CORNER (S) by Juffras CTN, and (I don't know if it's still around but) CASEY by Charles Rodrigues (d/S) CTN. Also, is JEFF HAWKE still around? That had a Sunday page too. The strip you list as CHANNEL ONE by George Breisacher is called KNOBS in the Detroit NEWS! Huh? Is the Murdoch Feature Syndicate still around? Those articles by Paulette Carroll on ASTERIX really stink! They're unintelligible. I have given up trying to read them and make any sense out of them. She is a terrible writer. And I DO like ASTERIX. That's all for now. (Is ASTERIX still being syndicated?)

[To answer your syndicate questions: I missed FEIFFER because EDITOR AND PUBLISHER listed it with the political cartoons; all the others you mentioned are not listed, which means that JEFF HAWKE, ASTERIX and CASEY are either gone or about to go, CRAYON CORNER is probably a local strip, and KNOBS is unique in Detroit as the name of Breisacher's strip. Maybe. Murdoch isn't listed anymore either. (To answer another person's question, the EDITOR & PUBLISHER Syndicate Directory can be obtained in July from E&P, 575 Lexington Avenue, New York, NY 10022. This year's issue cost $5.00; I'd write to see if they're still available before sending any money.) MT]

R.C. HARVEY, 2701 Maplewood Drive, Champaign, IL 61820 [7/11/79]: Roy Thomas is always good for a chuckle. In TCR #169, he questions Frank Thorne's integrity -- suggesting that only an unprincipled hack would stoop so low as to make off with Red Sonja's face and figure and market them under another name with another publisher. It is to laugh. Did anyone miss the irony of this charge, coming as it does from Thomas, a fellow who's built his house of glass out of the creations of other writers (R. E. Howard and Stan Lee?)

I suppose Thorne left RED SONJA because he could no longer put up with Thomas's niggling criticisms of his work. (What's so grotesque about a doll baby-face on Red Sonja anyhow?) Rather than knuckle under to Thomas's ill-considered advice on the matter, Thorne saw his chance to draw a sword and sorcery woman warrior of his own -- his way, without the sniping of this runny-nosed west coast writer -- so he took it. He took his character to Warren rather than change his conception of her to suit Thomas. Now that, in words that remain untwisted by Thomas's jealous passions, is called integrity.

"His character" -- Thorne's? Well, it's not Thomas's characterg by his own admission, Thomas didn't do enough scripting to control the character -- hence, it can't be called his. If the Red Sonja we're talking about is anybody's character, it's clearly Thorne's. He brought to fleshy life the character Thomas borrowed from Howard.

Meanwhile, as Thomas stands revealed for the peevish ego-maniac he is, Thorne's GHITA has appeared, and its first installment reveals that Thorne can get along just fine, thank you, without the other half of a writer-artist team. (A fact that ought to inflame Thomas to another burst of jealous invective.) Although the first chapter of GHITA might be too burdened with sex for some, it is nonetheless at least as interesting and original as anything Thomas has done -- and a good deal wittier.

Thomas's tirade would be just another example of his tedious nit-picking if it weren't also an instance of nasty name-calling bordering on slander. Fortunately, Thorne is so gifted a cartoonist that his work will stand as good and sufficient refutation of anything that the likes of Thomas can muster against him.

BILL KAPLAN, 30 Oakridge Road, Wellesley, MA 02181 [8/13/79]: Now a few comments. First of all, about the Paul Levitz interview: I was glad to see the second half, which I've been waiting for faithfully. I like the interviews, no matter what Frank McGinty thinks. Incidentally, I was glad to read that Levitz didn't think his Legion stories were as good as they could have been. I thought they were the low point of the entire run of SUPERBOY, although Conway seems to be trying his best to top (bottom?) them.

On the subject of strips, I'd like to see JAMES BOND, so I hope you work out your financial problem. By the way, the UNEXPLAINED looks good. I don't suppose you'd try to pick it up, though, with the problem of falling behind.

My favorite strip is still SUPERMAN, with STAR HAWKS running a close second. DICK DUCK has grown on me, and I really like FANDOM CONFIDENTIAL, too, but BULLET CROW, save for the mention of my name in the June issue (Jerry Sinkovec's head? What a repulsive thought!) has remained a low point in your magazine.

Another low point, I'm afraid, are your covers. While I appreciate pro art (such as Dave Cockrum's back cover on #171 and his interior work), I don't think TCR is the place for artists who've had their covers rejected by Marvel to do the old "So my cover's not good enough for you, eh? Then I'll give it to TCR, they'll use it!" routine. Original pro work, yes, rejections: no.

I'll sign off with one last question. Does anyone else resent the fact that Marvel's much-touted WARRIORS OF THE SHADOW REALM is ten pages shorter than Marvel's other color magazines in its first issue, and seventeen pages shorter in its second? Or that many of those pages are filled with self-hype? Or that the three-part story could have been fit into two issues if the mags weren't so skimpy? Or that there would have still been about twenty pages left to fill with self-hype, some of which, I admit, was fun to look at? Just wondering.

[Tell the truth -- if we hadn't told you those covers had been rejected by Marvel, would you have disliked them as much? And hey, they were NOT rejected, in any case, because they were badly drawn; in each case, the reasons had more to do with cancellation (CAPTAIN MARVEL), complications of coloring (ANT-MAN) and switching of emphasis (MASTER OF KUNG FU). Marvel paid the artist for them, so there was no "revenge" motivation. We need good artwork, the stuff hasn't been seen anywhere before, and we'll continue to run them when we get the chance. MT]

KIM THOMPSON, 938 Stillwater Road, Stamford, CT 06902 [9/21/79]: While I'm at the typewriter, I'd like to mention that I think you are doing foreign comics in general and ASTERIX in particular a great disservice by unleashing Paulette Goddard -- I mean Carroll -- on them. Her lumpy and stilted prose, her grating school teacher persona, and her langwindedness and redundancy all conspire to hammer an interesting subject into the ground. I can't say I disagree with her insights and comments, but you have done her, your readers, and yourself a disservice by printing her ramblings unedited. TCR has always seemed to be put together by people fearful of the blue pencil (your news column being a case in point...), but this is the worst I've seen it yet. Carroll is a bore, and you have the power to make her less of one; I do wish you'd use it.

[First of all, the snipe about editing the news column is irony coming from a magazine editor who frequently spreads a two or three paragraph item over two pages (nearly as often as Murray Bishoff, who, after all is being paid by the page) but that's neither here nor there. I wouldn't pretend to know what you meant in that regard -- excepting that you guys (we're talking about the COMICS JOURNAL, in case you were wondering) don't seem to feel anything dealing with Gold Key, Charlton, Archie or Harvey is worth anyone's time. Aside from that, we're certainly not guilty of anything more than trying to provide as much information about comics as we possibly can.

As far as Paulette's ASTERIX series goes, I will admit that the first installments, originally written to be taken in much smaller, weekly portions (thus, the repeating of points) were weak in a few areas, notably a suitable introduction to the strip and what the aims of the series were. Recent installments have been more concise, and I think, clearer. We've taken criticism and altered things, and we have attempted to lighten the tone. Yes, Paulette is a school teacher. She's also French, speaking in a foreign language -- which isn't so much an excuse as an explanation. As with all our contributors, she's doing it because she loves comics -- obviously, since we aren't yet able to pay for contributions. And, I'm sure she'll agree that she's strong-willed, and protective of what she writes, and for me to blue pencil, as you suggest, portions of an article on as subject I know little about, would not only be insulting to her, but unfair. I can help with the structuring of the sentences (and have, to a small degree), but I'd be foolish to alter her work capriciously.

No, I don't agree we're providing a disservice, anymore than you do by running the cheap-shot reviewer you do, or any other articles I find of no interest. If you're not interested, don't read it. MT]

BRIAN HAYES, 3764 N. Oleander, Chicago, IL 60634 [7/13/79]: Now, some nitpickings (re: TCR #170): Do try to look for misspellings more carefully; outstanding were Cat Yronwode's predilliction(e), Chuck Fiala's hero(e)s (repeatedly), and one other so outstanding, I can't even recall it. In DC News, you mention that Staton will begin inking his own pencils in GL with #125, without ever having told us he was going to be regular artist. And enough with these Marvel reject covers as TCR covers already (and five Marvel covers in a row is almost too much to bear, equalitywise). Why don't you write an editorial calling Marvel all sorts of icky-gooey names for instituting the house policy of abbreviating comic book to comicbook, a shameful disgrace (I personally have written letters pertaining to this most important of matters to Jim Shooter and the heads of state of each country seated in the United Nations).

[Spelling errors anywhere in the body of TCR's text are wholly my fault, as I have not only typed them, I've proofread them. The trouble is, most of the time, I've typed and proofread them the morning after staying up all night getting the issue ready to go to the printer. Honest, I do know how to spell predill-- er, predilletch -- er, choice. If Jim or Chuck misspell something, I am loath to attempt too extensive a "repair" on their artwork. (Though tempted, especially when it's ME saying "Wierdworld.")

And despite your tossing it off, I agree that comicbook (like superhero, or Spiderman) is carrying artistic license too far! Sheesh. MT]

FRANK HAYES, 634 Arlington Place, #27, Chicago, IL 60614 [8/7/79]: You were asking about the lawsuit between Marvel and Myron Fass about the use of the name "Captain Marvel" as a trademark. Fass published a few issues of his own "Captain Marvel" comic book in 1966; he folded, but surfaced again when Marvel launched ITS version of Captain Marvel in MARVEL SUPER-HEROES, late in 1967, and there was some sort of lawsuit.

The good news/bad news is: I can't find a cite for any case involving Marvel Comics Group, Magazine Management Company, Myron Fass, Country-Wide Comics, or any other name I'd expect to be associated with the case, in the usual sources. This means that either (a) the case was unremarkable, and was thus omitted from the U.S. PATENT QUARTERLY and other sources; or (b) the suit was settled out of court, or no suit was ever actually filed. Either way, the implication is that the case was pretty standard.

Now, a bit of trademark law: the United States is funny this way -- unlike a patent or a copyright, which exist as soon as you put the item on paper and/or register it, a trademark only exists as a trademark through use. Briefly, then, to establish a trademark you have to use it in trade FIRST, and register it with the Patent Office afterward -- as verification, for interstate commerce, that you really do have common-law trademark rights to the mark. This means that, in using the trademark to establish your right to register it, you run the risk of infringing someone else's common-law trademark rights, if they've used it previously and not registered it. (Under the trademark law currently in force, the Lanham Act, there's a section that specifically covers this, Section 43(a) ... well, it covers it in a roundabout way, but it covers it.)

That all comes down to two things, involving the trademark rights to the name "Captain Marvel." First, Fawcett started using the name in 1940, abandoned it in the '50s when they settled with DC, which means Myron Fass wasn't violating Fawcett's trademark rights (they'd been abandoned) when he published his CAPTAIN MARVEL. Second, however -- Marvel had been using the name "Marvel" to sell comic books since 1939 -- which means their common-law trademark rights to the name "Marvel" predated Fawcett's claim to "Captain Marvel."

Not knowing what the claims on each side of the lawsuit were, and not even knowing who sued whom, there are three likely possibilities for legal actions.

(1) Marvel could have sued Fass, claiming Fass had infringed Marvel's common-law trademark rights to the name "Marvel" for comic book publications. This doesn't seem likely; you said the lawsuit was in 1967 and 1968, and Fass wasn't producing comics any longer by that time.

(2) Fass could have sued Marvel, as soon as Marvel published MARVEL SUPER-HEROES #12, claiming that Marvel had infringed Fass's common-law trademark rights to the name "Captain Marvel" for comic book publications. This may have been what happened. Or...

(3) Fass could have opposed the trademark registration that Marvel filed, just five weeks before MARVEL SUPER-HEROES #12 hit the stands. Marvel filed to have the name "Marvel" registered as a trademark for comic books, which would effectively have established the company's claim to the name "Captain Marvel."

Apparently, whether it was (2) or (3), Marvel won. The "Marvel" trademark was registered, finally, in June of 1969. The image and logo of Marvel's Captain Marvel were filed a month after MS-H #12 was published, and were finally registered in December of 1969 and June 1970, respectively. Marvel finally tied up rights to the name itself, "Captain Marvel," in any form as a trademark, in January, 1974.

It's worth noting that the late '60s were a hot time for trademark suits in the comics. Batman, of course, was a hot number, and DC filed a number of infringement suits against folks who were infringing their licensing rights. During this period, DC finally filed to trademark such minor features as Wonder Woman and the JLA; Marvel was registering such passing fancies as Captain America, Spider-Man and the FF --

ALPHA - OMEGA

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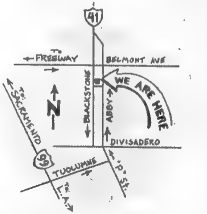

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along with Captain Marvel, of course. These things come in waves, I guess...

I hope this helps clear up some of the puzzlement you may have had about the case (actually, I hope all this makes sense to you; I left out huge chunks of fascinating stuff about trademarks that would have pre-empted STAR HAWKS if you printed the whole letter in TCR). Next time, the long-suppressed story of how William Randolph ("Yellow Kid") Hearst sued Marvel in the '50s for publishing a comic book about an Oriental villain named "Yellow Claw"...

[Actually, Fass's last comic with CM was CAPTAIN MARVEL PRESENTS THE TERRIBLE 5 #5, dated September, 1967, with MARVEL SUPER-HEROES #12 dated December, 1967. That's close enough to think that Marvel was doing (1), as all the publicity I read was about how Marvel had "stopped" Fass from publishing.

Also, the winning of the "Captain Marvel" in any form as a trademark in January of '74 is what caused DC to extract the "The Original Captain Marvel" line from the covers of SHAZAM! (replacing it with "The World's Mightiest Mortal" -- which must have confused plenty of kids into thinking Shazam was the world's mightiest mortal).

Thanks for the info. Doesn't writing these letters to us feel like doing homework? MT]

Fanzine Checklist

ELFQUEST No. 5, August [$1.25 from Warp Graphics, 2 Reno Road, Poughkeepsie, NY 12603]. What can we say that we haven't said before? Richard and Wendy Pini have produced another exquisite issue. Order it even if you hate sword and sorcery and elves.

FANTARAMA Vol. 3, No. 4/5 [$1.50 from Pubbug Press Publications, 11220 Bird Road, Richmond, BC V6X 1N8] A really nice double-sized issue, the main feature is an interview with Will Eisner conducted by Arn (NEIL THE HORSE) Saba. Also: Science fiction comics, LULU REVIEW (fanzine reviews) and much more.

FUTURE DAY [$4.95 plus postage from Flying Buttress Publications, P.O. Box 83, University Station, Syracuse, NY 13210]. This is a handsome hardcover book collecting science fiction stories done for STAR*REACH, QUESTAR and SPACE WARS by Marvel's MASTER OF KUNG FU inker Gene Day. A lot of care and skill went into the artwork. A special edition of 500 copies, signed, numbered and clothbound, gold stamped and dust jacketed, for $10.00 is also available.

GARTH - DAILY STRIPS No. 3 [$3.00 including air mail postage from John Dakin, 7 Cross Court, Denmark Hill, London SE5, ENGLAND]. GAZETTE readers know GARTH by Frank Bellamy as one of the finest-drawn strips of the past decade. John has collected one complete adventure, THE SPANISH LADY [A year or two after the strips run in the GAZETTE] into magazine form, and we recommend it.

OMNIVERSE No. 2 [$2.25 from Alternity Enterprises, 211 W. 88th Street, Suite 3A, New York, NY 10024]. This magazine deals with the logical and scientifically-sound explanations of comic book time travel and parallel worlds, and as such, it sometimes gets too esoteric for casual readers -- but it's still fun to read the lettercol and pretend you understand what's going on. Recommended.

THE OKEFENOKEE STAR No. 4 [$4.00 from Swamp Yankee Studios, P.O. Box 2311, Bridgeport, CT 06608]. Fans of POGO and Walt Kelly should know about this by now, but others should be made aware of this fine effort which includes obscure Kelly artwork, 15 pages of POGO reprints and even a whole slew of MAD POGO parodies. A really fine magazine.

- Mike Tiefenbacher

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 40c	No. sold
1	--	ROM No. 1 Marvel-Parker Bros.	6684
2	3	X-MEN No. 128 Marvel	4563
3	--	THE MICRONAUTS ANNUAL No. 1 Marvel-Mego; 75c; 52 pages	4527
4	2	THE MICRONAUTS No. 12 Marvel-Mego	4277
5	4	THE AVENGERS No. 190 Marvel	3769
6	5	THE AMAZING SPIDER-MAN No. 199 Marvel	3702
7	--	THE SPECTACULAR SPIDER-MAN ANNUAL No. 1 Marvel; 75c, 52 pages	3465
8	6	FANTASTIC FOUR No. 213 Marvel	3392
9	7	STAR WARS No. 30 Marvel-20th Century-Fox	3357
10	8	CONAN THE BARBARIAN No. 105 Marvel-Robert E. Howard	3346
11	--	CONAN THE BARBARIAN ANNUAL No. 5 Marvel-Robert E. Howard; 52 pages; 75c	3220
12	15*	WHAT IF? No. 18 Marvel; Dr. Strange, 52 pages; 75c	2959
13	15	MARVEL TEAM-UP No. 88 Marvel; Spider-Man and Invisible Girl	2906
14	11	THE SPECTACULAR SPIDER-MAN No. 37 Marvel	2850
15	--	MARVEL TEAM-UP ANNUAL No. 2 Marvel; 52 pages; 75c; Spider-Man and Hulk	2792
16	13	IRON MAN No. 129 Marvel	2699
17	20	MACHINE MAN No. 12 Marvel	2646
18	10	BATTLESTAR GALACTICA No. 10 Marvel-Universal	2636
19	16	MARVEL TWO-IN-ONE No. 58 Marvel; Thing and Aquarian	2458
20	14	SPIDER-WOMAN No. 21 Marvel	2452
21	17	THE INCREDIBLE HULK No. 129 Marvel	2374
22	19	THOR No. 290 Marvel	2330
23	20	SHOGUN WARRIORS No. 11 Marvel-Mattel	2322
24	39*	DOCTOR STRANGE No. 38 Marvel	2283
25	23	THE SAVAGE SWORD OF CONAN No. 46 Marvel-Robert E. Howard; black and white magazine; $1.25	2215
26	12	THE DEFENDERS No. 78 Marvel	2174
27	12*	MARVEL PREMIERE No. 51 Marvel; Black Panther	2162
28	--	FANTASY MASTERPIECES No. 1 Marvel; 52 pages; 75c; reprints THE SILVER SURFER	2049
29	25	CAPTAIN AMERICA No. 240 Marvel	2007
30	24	WARLORD No. 28 DC	1964
31	26	TIME WARP No. 2 DC; 52 pages; 75c	1925
32	28	SUPERBOY AND THE LEGION OF SUPER-HEROES No. 258 DC	1784
33	31*	POWER MAN No. 60 Marvel	1721
34	30	MASTER OF KUNG FU No. 83 Marvel	1693
35	--	AMAZING ADVENTURES No. 1 Marvel; reprints X-MEN	1643
36	31	DC COMICS PRESENTS No. 16 DC; Superman and Black Lightning	1535
37	39	HEAVY METAL No. 31 [V3#8] NMC; color magazine; $1.50	1515
38	37*	GHOST RIDER No. 39 Marvel	1515
39	33	SUPERMAN No. 342 DC	1480
40	34	GREEN LANTERN No. 123 DC	1473
41	35	ACTION COMICS No. 502 DC	1436
42	29	JUSTICE LEAGUE OF AMERICA No. 173 DC	1429
43	37	BATMAN No. 318 DC	1286
44	45*	DETECTIVE COMICS No. 487 DC; 68 pages; $1.00	1251
45	40	THE FLASH No. 280 DC	1194
46	--	TALES TO ASTONISH No. 1 Marvel; reprints Sub-Mariner	1175
47	38	THE BRAVE AND THE BOLD No. 157 DC; Batman and Aquaman	1149
48	46	WORLD'S FINEST COMICS No. 260 DC; 68 pages; $1.00	1131
49	42	WONDER WOMAN No. 262 DC	887
50	47	MARVEL TALES No. 110 Marvel, reprints Spider-Man	769

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 40c	No. sold
51	45	JONAH HEX No. 31 DC	727
52	--	MARVEL SUPER ACTION No. 14 Marvel; The Avengers reprints	554
53	59	UNCLE SCROOGE No. 170 Gold Key-Walt Disney; reprints	537
54	--	MARVEL'S GREATEST COMICS No. 83 Marvel; reprints	531
55	65	WALT DISNEY'S COMICS AND STORIES No. 470 Gold Key-Walt Disney; half reprints	413
56	57	SUPER FRIENDS No. 27 DC	403
57	61	FUN AND GAMES MAGAZINE No. 4 Marvel	383
58	55	WEIRD WESTERN TALES No. 62 DC	378
59	56	EERIE No. 106 Warren; black and white magazine; $2.00	358
60	66	WEIRD WAR TALES No. 82 DC	327
61	63	MEN OF WAR No. 23 DC	326
62	60	SGT. ROCK No. 335 DC	316
63	67	DONALD DUCK No. 213 Gold Key-Walt Disney; reprints	313
64	72*	FLASH GORDON No. 26 Gold Key-King Features	308
65	64	HOUSE OF MYSTERY No. 275 DC	297
66	69	UNKNOWN SOLDIER No. 234 DC	297
67	73	SGT. FURY No. 155 Marvel; reprints	284
68	71	SECRETS OF HAUNTED HOUSE No. 19 DC	262
69	66*	G.I. COMBAT No. 217 DC; 68 pages; $1.00	260
70	72	GHOSTS No. 83 DC	254
71	77	POPEYE THE SAILOR No. 152 Gold Key-King Features	221
72	74	THE BEAGLE BOYS VS. UNCLE SCROOGE No. 9 Gold Key-Walt Disney	192
73	78	MICKEY MOUSE No. 201 Gold Key-Walt Disney; reprints	190
74	82*	TUROK, SON OF STONE No. 124 Gold Key	158
75	77*	DAISY AND DONALD No. 41 Gold Key-Walt Disney	154
76	--	CAPTAIN CANUCK No. 4 Comely; 50c	145
77	88	CRAZY No. 56 Marvel; black and white magazine; 75c	135
78	83*	WALT DISNEY SHOWCASE No. 53 Gold Key-Walt Disney; reprints THE SCARECROW	129
79	87	CHIP 'N' DALE No. 63 Gold Key-Walt Disney	115
80	78	GRIMM'S GHOST STORIES No. 54 Gold Key	108
81	85	BORIS KARLOFF TALES OF MYSTERY No. 96 Gold Key-Boris Karloff Estate	105
82	90*	HAPPY DAYS No. 5 Gold Key-Paramount	103
83	79	RIPLEY'S BELIEVE IT OR NOT! No. 93 Gold Key-Ripley's	96
84	79*	LITTLE LULU No. 256 Gold Key	94
85	89	ADVENTURES OF MIGHTY MOUSE No. 171 Gold Key-Viacom	93
86	82	TOM AND JERRY No. 324 Gold Key-Loews, Inc.	93
87	76	BUGS BUNNY No. 214 Gold Key-Warner Bros.	87
88	92	WALTER LANTZ WOODY WOODPECKER No. 184 Gold Key-Walter Lantz	86
89	83	TWEETY AND SYLVESTER No. 99 Gold Key-Warner Bros.	85
90	84	THE PINK PANTHER No. 70 Gold Key-UAP-Geoffrey	83
91	94	BEEP BEEP, THE ROAD RUNNER No. 85 Gold Key-Warner Bros.	82
92	98	PORKY PIG No. 92 Gold Key-Warner Bros.	82
93	--	CASPER'S GHOSTLAND No. 98 Harvey	70
94	100*	RICHIE RICH No. 185 Harvey	60
95	--	RICHIE RICH BANK BOOKS No. 44 Harvey	60
96	--	RICHIE RICH BILLIONS No. 93 Harvey	60
97	--	RICHIE RICH FORTUNES No. 49 Harvey	60
98	--	RICHIE RICH RICHES No. 45 Harvey	60
99	--	RICHIE RICH ZILLIONZ No. 19 Harvey	60
100	--	SAD SACK AND THE SARGE No. 140 Harvey	58

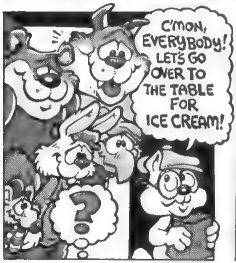
*- Last ratings for titles published less than monthly

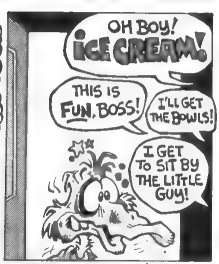
PARTICIPATING COMICS SHOPS: A&M Comics & Books, Miami; RTC Comics, Biloxi, MS; Oak Leaf Stamps and Comics, Mason City, IA; Trade-a-tape Comic Center, Lincoln, NE; Graphic Arts Comic Shop, Charlottesville, NC; A Little Book Store, Phoenix, AZ; Second Genesis, Portland, OR; Austin Books, Austin, TX; Comic and Comics, Berkeley, San Francisco, Palo Alto, Sacramento, Citrus Heights, Bookie Parlor, Dayton, OH; Bob's Comics, Lawndale, CA; Fabulous Fiction Book Store, Rochester, MA; The Turning Page, Milwaukee; Comic Kingdom, Chicago, IL; Larry's Comic Shop, Chicago, IL; Comic Book Land, Milwaukee; The Great Escape, Nashville, TN; Rock Bottom Used Book Shop, Fayetteville, AR; Xanadu, Wilmington, DE; King's Komix Kastle, Boise, ID; Comic Book Kingdom, Baltimore, MD; Adventure III, Phoenix; Dawn Memory Lane, Norman, OK; Book Swap, State College, PA.

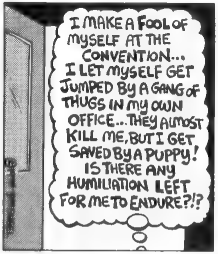
DICK DUCK, DUCK DICK

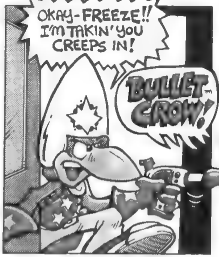
by Jim Engel

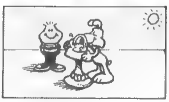
PAVLOV HAS INTERUPTED THE KILLER KATZ GANG'S ATTEMPT TO BRING DICK'S EXISTANCE TO AN ABRUPT END...






I MAKE A FOOL OF MYSELF AT THE CONVENTION... I LET MYSELF GET JUMPED BY A GANG OF THUGS IN MY OWN OFFICE... THEY ALMOST KILL ME, BUT I GET SAVED BY A PUPPY! IS THERE ANY HUMILIATION LEFT FOR ME TO ENDURE?!?





BULLET
FOWL OF FORTUNE
CROW
by CHUCK FIALA
010
Y'KNOW, IT'S GOOD TO BE BACK HOME!
YOU SPOKE TOO SOON! LOOK AT THAT PILE OF FAN-MAIL WE'VE GOT TO ANSWER!
OMIGOSH! WE'LL NEVER GET THRU ALL OF THAT!
YOU HANDLE IT, OKAY? I HAVE A FEW PHONE CALLS TO MAKE!
YOU MUST BE JOKING!
WHAT? ... IN THIS STRIP?
KNOCK KNOCK
COME IN!
HELLO, I WAS JUST READING YOUR COMIC STRIP AND I DECIDED THAT YOU NEED A SECRETARY!
IT'S A GIRL!
YOU'RE HIRED!
YOU MEAN I'VE GOT THE JOB?
I'M GOING TO WORK FOR YOU?
POW!
I'M THE LUCKIEST RABBIT IN THE WORLD! I'M GOING TO WORK FOR YOU... MY HERO... ...DICK DUCK, DUCK DICK!

Sometime this summer I decided that I wasn't going to subject myself to needless misery any longer. This meant no more watching TV shows between shows I really wanted to watch, just because they were on, no more leaving the car radio on when Donna Summer comes on, no more reading VARIETY reviews of anything, and mostly, no more reading comics I don't enjoy out of some misguided sense of "duty."

A minor crisis arose when I discovered exactly how much I was reading out of habit and not enjoyment. And after finding only a few things, like ACTION COMICS and NEW ADVENTURES OF SUPERBOY, there wasn't much left. This saddened me, since I've never considered myself as someone entrenched in the pleasures of the past and somebody whose interest in comics was pure nostalgia.

During this period, sort of by accident, I rediscovered the enjoyment I used to feel by going back to some of the comics I used to by but don't any more -- Dell funny animal comics; no name artists, no Barks or Kelly, just the ordinary Hanna-Barbera and Warner Bros. characters who got me interested in comics in the first place. SGT. BILKO, MAVERICK, MY FRIEND IRMA -- stuff I had just never paid any attention to. And I found myself enjoying it very much because, basically, I had no preconceptions and because it's stuff unlike anything I've been reading lately. Kid's stuff, without a doubt, but good comics.

Which is a very long introduction to a review of a comic that is currently DC's lowest-selling super-hero comic amongst those "informed" fans that frequent comics specialty shops. My theory is that most of the clientele for these shops are guys in their mid-teens who are trying to shake the stigma of a kid's hobby by justifying their reading material as sophisticated, adult entertainment. The shame of it is that PVT. DOBERMAN is a damn sight better comic book than HEAVY METAL in nearly every way possible excepting the lack of violence and sex appeal -- and that Bob Oksner never used an air brush. A lot of this reasoning is apparently used by the many people who are not buying SUPER FRIENDS.

Poor SUPER FRIENDS is so ridden with stigmata that it isn't any wonder. First, it's based on a kid's Saturday morning cartoon show. Second, it's drawn by an artist that uses a style derived from Milton Caniff and another whose influences can be traced to Al Capp and Ham Fisher. Third, the corners of the panels are rounded. Fourth, people seem to believe SF is DC's answer to SPIDEY SUPER STORIES. And fifth, it's written by E. Nelson Bridwell, whose writing career has not extended to the "adult-oriented" stuff collectors deify. And there seems to be some sort of notion that he writes in what has come to be known as "the old style," typified by Mort Weisinger-edited titles.

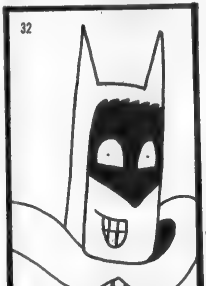
This is really too bad, because if the objective in reading comics is entertainment and enjoyment, SUPER FRIENDS has got its parent comic, JUSTICE LEAGUE OF AMERICA, beaten four ways to Sunday. There's no denying that it's kid's stuff. It never pretends to be gut-wrenching drama or hard-hitting proselitizing or emotionally sophisticated. But neither does it talk in ELECTRIC CO. words of one syllable or footnote high school-level words. It's never stupid (well, almost never; #20, not by Bridwell, mistakes whimsy for dumbness). And it never violates my idea of what Superman or Batman might do, which certainly ain't true of JLA. The feeling of the earlier JLA stories by Gardner Fox and Mike Sekowsky, in fact, is better represented here than in JLA. Fox and Bridwell have techniques that are quite similar: plots with basis in historic and scientific fact, subtle characterization (no teeth gnashing or threats of bodily injury), usage of existant villains and cameos of characters from DC's history. (Fox, naturally, did it because he created most of them; Bridwell knows them like a book.) And, like Fox and unlike nearly everyone since who has tried to write JLA, the stories don't continually become a full-tilt battle for the safety of the entire planet, and the covers are not of the heroes-pummeling-villains (or vice versa) so characteristic of everything else these days, rather of the what's-going-on-here type that caught me as a kid. And Nelson does not use "old-style" one panel-per-scene mode of storytelling -- no one does anymore, sadly -- so that's another bum rap.

The art is also better-suited to a group book like this than the Dick Dillin/Frank McLaughlin art is to JLA. Where Dillin and McLaughlin seem almost perfectly mismatched (Dillin hasn't had an inker that suited his style since Chuck Cuidera's "retirement" in '68), Bob Smith is nearly as good as Charles Paris (Fradon's inker in the '50s) at applying the correct amount of restraint and confidence, both with Fradon and the occasional issues drawn by Kurt Schaffenberger. Both Fradon and Schaffenberger are good, solid cartoonists (and why shouldn't they be? Each has three decades of experience) who

don't use the photographic approach so prevelant everywhere these days -- and their individuality should be admired, not deplored. (Hopefully, now that Smith is off the book and replaced by another well past his prime, the pencilling will remain strong enough to make up for it.)

The cartoon-inflicted extra characters -- two alien kids and a space monkey -- could be handled poorly and they're not. They aren't anymore offensive, say, then the perfectly acceptable LEGION OF SUPER HEROES characters, and the monkey isn't used much anyway. For me, Zan and Jayna are the new equivalents to Snapper Carr, apprentice-confidants for the JLA. (I for one liked the "old-style" super-heroes who did public service work more than a group who needs so much privacy they hold their meetings in a satellite.) And I must depart also from the accepted theory that kids

don't appreciate kid sidekicks. Just because a kid identifies with the adult doesn't mean that he can't also identify with the ordinary aide who holds him in awe. As one of the few comics that has kid sidekicks -- in fact the only one that regularly features Batman AND Robin -- the comic has appeal simply on the basis of its uniqueness.



But what really makes the book enjoyable for me is the prospect of anyone from anywhere showing up. Nelson (to the disagreement of nearly every other "multi-Earth" theorist) is of the theory that every fictional character (if I read him right) exists on the same Earth (excepting instances where it is overtly stated otherwise) -- so super-heroes from other companies turn up in civilian identities (#5), characters from the past forgotten by other writers turn up (Prof. Nichols from the late '50s BATMAN is the alien kids' guardian) and super-heroes heretofore unrevived (TNT and Dan the Dynamite showed up in #12). But best of all, Nelson has used the book to mobilize a bunch of characters he must have created over the past 20 years (since there are so many) as international equivalents of the U.S. heroes we know so well. Introduced in #8 and 9, the various heroes show up at unexpected times, and it's this unpredictability -- compared with the sad state of constipated sameness the regular JLA adventures suffer -- that is so fun. (Hey Nelson, a request: use Jack O'Lantern again!) I confess to being a victim of Legionnaires' disease: admiration of super-heroes' names and costumes for their own sake -- if not the Legion itself. Since everyone else at DC seems intent on never producing another hero who's cut from the same cloth as the JLA members, Nelson's "normal" heroes are a breath of fresh air. It's just too bad that this book is considered as non-existant by DC's other books (unlike Marvel, where heroes are never wasted), as there seems to be little chance of them escaping this title.

So ignore the snickering. Forget your age. Read SUPER FRIENDS and have a little fun for a change.

- Mike Tiefenbacher

Ht Al

In the last few months we've neglected to make mention of the Comic Magazine Association of America's new Comics Code Authority Administrator, replacing the retiring Leonard Darvin (who retains his position of General Counsel for the Association). He's J. Dudley Waldner, who is also the Executive Secretary for the Association.

Eclipse Enterprises' NIGHT MUSIC should be on sale around the time you read this. Written and illustrated by Craig Russell and lettered by Tom Orzechowski, the format will be similar to SABRE, printed on 100 lb. stock with metal printing plates. Included in the book are "Breakdown On The Starship Remembrance," a twenty-three page science fiction story; "La Sommambula - The City of Sleep - Fragments From A Dream," a ten-page fantasy story; a one page preview of a work in progress and a bio-photo page; and an introduction by Jim Steranko. The forty-page book will be $4.95 plus 75¢ postage, and a signed and numbered limited edition sells for $8.95 plus 75¢ postage.

Tentative for January is STEWART THE RAT, written and created by Steve Gerber. Gene Colan and Tom Palmer have replaced Tom Sutton on the art for the book, and they're over half finished at the moment. The story is 45 pages, including a four-page illustrated-text section as the intro. The format for the 48 page book is the same as SABRE and NIGHT GAMES, but square bound. Price on this one is $5.95 plus 75¢ postage, with the signed, limited edition going for $10.00 plus 75¢ postage.

DETECTIVES, INC. is tentatively set for January or February with Don McGregor and Marshall Rogers handling the creative chores. Both this book and the last have been delayed as the artists have been taking the time they feel necessary to do the best job they can. This story is 46 pages and in the same format as the previous books.

TCR contributor Fred Hembeck is working on his second Eclipse Enterprises magazine, HEMBECK: 1980. The format will be similar to the first book, but the amount of new material will comprise 15 to 20 pages, along with reprints of work that has appeared in TCR, the BUYER'S GUIDE, the ROCKET'S BLAST-COMICOLLECTOR and QUESTAR.

The first two books may be ordered from Eclipse Enterprises, 81 Delaware Street, Staten Island, NY 10304. Mention TCR.

AFTA #14 should be out soon. Bill Dale Marcinko plans a 112 page, $2.00 magazine that will be distributed nationally in record shops and college book stores. Boasting a 20,000 print run and process color covers, it will also feature "The Guide To The Neo-Fan" and "The Comic Book Fandom Directory" which will list dealers, fanzines, conventions, etc.

Pacific Comics [P.O. Box 99217, San Diego, CA 92109] is issuing a number of portfolios. The first is the WEIRDWORLD Portfolio, featuring six full-color plates culled from the WARRIORS OF THE SHADOW REALM issues of MARVEL SUPER SPECIAL. Each was originally a double-page spread, and the new printings will be sans lettering balloons. Packaged in an illustrated folder, it retails for $12.00, and is not signed. It should be out as you read this.

Two portfolios will appear in December: P. Craig Russell's followup to his CHIMERA portfolio, based on Wagner's RINGS opera, illustrating the murder of Fasolt by Fafnir, Wotan at the entrance of Valhalla, the three Rhine maidens who guard the Magic Gold, the Norns spinning the Web of Fate, a triptych of main characters and a plate that is a "tour de force of illustration -- characters, clouds and fantasy elements skillfully blended together," according to Pacific's David Scroggy; and fan artist Lela Dowling's DRAGONS portfolio, emphasizing her delicate line-work. A year in the making, her portfolio sells for $12.00 for six black and white plates with illustrated cover and logo. The Russell portfolio's cost can be had by writing Pacific.

January portfolios include an all-pencil art Val Mayerik portfolio and one of underground art, which includes Robert Williams, Larry Todd, Guy Colwell, Dan O'Neill, Gary Hallgren, Jack Jaxon, Spain Rodriguez, Greg Irons plus a couple of surprises. Spring, 1980 releases include John Pounds POWER AND GLORY in full-color, plus an Alan Lee Weiss portfolio. Each of these is being published under the Schanes and Schanes imprint, distributed by Pacific.

THE MIDWEST'S GREATEST COMIC BOOK SHOWS!!

PICK-CONGRESS HOTEL, 520 S. MICHIGAN AVE., CHICAGO

DECEMBER 9, 1979
FEBRUARY 3, 1980
MARCH 23, 1980

SPECIAL TWO DAY BIG MINI-CON

APRIL 26-27, 1980

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MAX ALLAN COLLINS
TIM CONRAD
MIKE GRELL
PAUL KUPPERBERG
—AND—
MARV WOLFMAN

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JULY 18-20, 1980!!

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(312) 274-1832

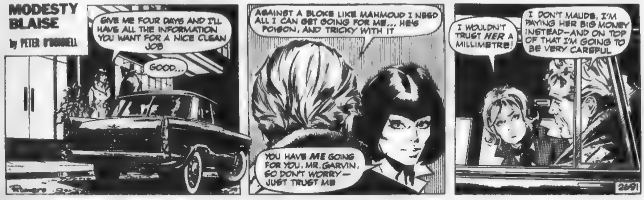
MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
WELL AS I WAS SAYING, TARRANT, THOUGHT IF I STUCK WITH YOU I'D LEARN A LOT ABOUT THE UNDERWORLD...
SHE'S STILL FOLLOWING... KEEP UP THIS ANIMATED CHAT, MAUDE
BUT I HAVEN'T REALLY— I'VE BEEN NOW YOU HANDLE MOBSTERS. BUT WHAT DOES THAT TEACH ME?
Romero
I MEAN, YOU'RE WILLIE GARVIN WITH YOUR REPUTATION. BUT I'M NOT, SO IT'S A WASTE OF TIME. BUT I HAVE ENJOYED IT— IS SHE STILL THERE?
2686
MODESTY BLAISE
by PETER O'DONNELL
ERE SHE COMES...
WAIT! ON THE ACROPOLIS
...JUST PLAY IT THE WAY WE REHEARSED ON THE WAY UP, MAUDE
SHHH! I'M GETTING INTO THE SKIN OF THE PART NOW
A FEW MINUTES LATER, AS SELINA SKIRTS THE TRIPLE OF ATHENA...
WANT A GUIDE, LADY?
2686
MODESTY BLAISE
by PETER O'DONNELL
UEKH! MY WRIST...!
YOU'VE BEEN FOLLOWING US— I JUST WANT TO KNOW WHO SENT YOU, AND WHY
MAUDE ACTS THE PART WILLIE HAS DEVISED FOR HER
AND DON'T SUCK IN A NICE BIG BREATH TO YELL WITH, YOU BITCH, OR I'LL LET IT OUT THROUGH A HOLE IN YOUR THROAT!
NOW WAIT, MAUDE, DON'T LOSE CONTROL
I'M A BIT QUEASY ABOUT PUTTING THE SCREWS ON A GIRL MESELF — BUT SHE LOVES IT
JUST LET ME GET TO WORK ON HER, WILLIE— OH BOY, I'LL MAKE HER SING YOU WON'T LOOK— JUST LISTEN!
2687
MODESTY BLAISE
by PETER O'DONNELL
AS SELINA PREPARES TO BAIT THE TRAP FOR WILLIE GARVIN, HER FEAR IS NOT ALL ASSUMED...
I'LL TALK! JUST— JUST KEEP THAT CRAZY WOMAN OFF ME!
IT WORKED. I DESERVE AN OSCAR FOR THIS ACT
THEY KNOW YOU'RE LOOKING FOR MODESTY BLAISE— I WAS WIRED TO KEEP TABS ON YOU FOR A WHILE. IN CASE YOU GOT CLOSE ... THAT'S ALL
WHO HIRED YOU?
THE MAN WHO'S GOT HER... MAHMOUD
MAHMOUD! SO HE ESCAPED... AND IT'S A REVENGE JOB
2688

The Menomonee Falls Gazette

MODESTY BLAISE
by PETER O'DONNELL
WHERE'S MAHMOUD GOT HER? AND WHAT'S HE DONE TO HER?
SHE'S ON CAPRI— I DON'T KNOW EXACTLY WHERE, AND I HAVEN'T SEEN HER, I'M JUST A HIRED HAND
BUT I DON'T THINK HE'S DONE ANYTHING TO HER YET... THEY SAY SHE'S LOST HER MEMORY
IT IS A LONG TIME BEFORE WILLIE GARVIN SPEAKS, AND THEN...
IT FIGURES, MAUDE... THAT'S WHY SHE'S NEVER BEEN BUST OUT... AND WHY MAHMOUD HASN'T PUT THE BOOT IN YET! NO FUN FOR 'IM UNLESS SHE KNOWS WHO'S DOING IT AND WHY...
1669

MODESTY BLAISE
by PETER O'DONNELL
I WAS SUPPOSED TO FLY TO CAPRI TOMORROW AND REPORT TO MAHMOUD... BUT I DOUBT IT NOW, EVEN IF YOU LET ME GO
IN A SMALL BAR...
SUPPOSE YOU DON'T TELL 'IM WE CAUGHT YOU, SELINA... YOU COULD GO BACK TO CAPRI AND MAKE YOURSELF TWO HUNDRED THOUSAND LIRE A DAY—WORKING FOR ME!
YOU HAVE A DEAL, MR. GARVIN. I THINK I'LL ENJOY WORKING FOR YOU AGAINST MAHMOUD — YOU'RE MUCH MORE MY KIND OF MAN
2690


MODESTY BLAISE
by PETER O'DONNELL
GIVE ME FOUR DAYS AND I'LL HAVE ALL THE INFORMATION YOU WANT FOR A NICE CLEAN JOB
GOOD...
AGAINST A BLOKE LIKE MAHMOUD I NEED ALL I CAN GET GOING FOR ME... HERE POISON, AND TRICKY WITH IT
YOU HAVE ME GOING FOR YOU, MR. GARVIN... SO DON'T WORRY— JUST TRUST ME
I WOULDN'T TRUST HER A MILLIMETRE!
I DON'T MAUDE, I'M PAYING HER BIG MONEY INSTEAD—AND ON TOP OF THAT I'M GOING TO BE VERY CAREFUL
2691

MODESTY BLAISE
by PETER O'DONNELL
OFF CAPRI...
STRANGE... I KNOW I'VE DONE THIS BEFORE, BUT I CAN'T REMEMBER WHERE OR WHEN... OR WHO WAS WITH ME
A CALL FROM SELINA THIS MORNING... GARVIN HAS SNAPPED UP THE BAIT, AND SHE WILL RENDEZVOUS HERE TOMORROW
THE KILLING GROUND IS TO BE ON MONTE SOLARO
BLADE WILL BE PRIMED AND READY
2692

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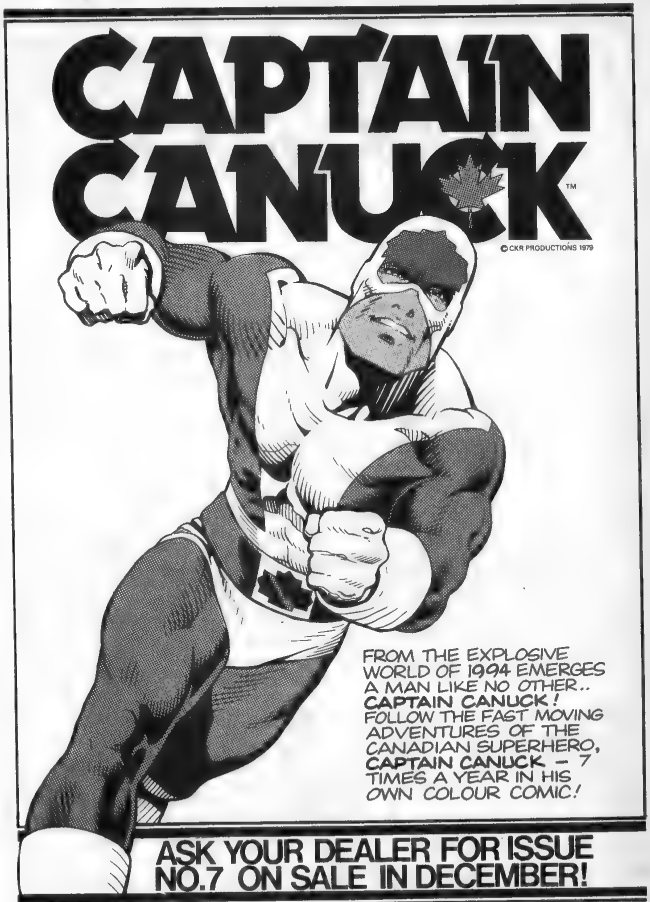
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SUPERMAN by Siegel & Shuster

$3,000,000 OF WORTHLESS CENTRAL AMERICAN CURRENCY! I'VE BEEN CHEATED, I TELL YOU!
AND NOW I IMAGINE I WILL NOT RECEIVE A FIFTY-CENT RAISE IN SALARY!
AH, YES, MORTIMER, THAT'S TRUE. AND I DID ASK YOUR LIFE TRYING TO GAIN THE INHERITANCE. DIDN'T I?
WELL, THEN, MORTIMER, HERE'S $3,000,000 FOR YOU. IT'S ALL YOURS.
OH—THANK YOU, MR. CLUTCH! NOW I CAN PAPER THE WALLS OF MY ROOM!
WELL, WELL! THIS IS INTERESTING!

WHAT IS IT, MORTIMER?
THIS BILL—IT'S SIGNED BY GENERAL JOSE MARTINEZ—ONE OF ONLY TWO GENUINE MARTINEZ AUTOGRAPHS KNOWN TO EXIST—
—AND AS A COLLECTOR'S ITEM, IT'S WORTH APPROXIMATELY $10,000!
WHAT?! $10,000!
GIVE IT TO ME, MORTIMER—IT'S MINE!
OH, NO—IT'S MINE!
MORTIMER, IF YOU DON'T HAND OVER THAT BILL INSTANTLY, I WILL FIRE YOU!

MR. KENT... MISS LANE... DID YOU OR DID YOU NOT WITNESS MR. CLUTCH GIVE ME $3,000,000 IN WORTHLESS CURRENCY—INCLUDING THIS BILL WHICH I DISCOVERED TO BE WORTH $10,000 AS A COLLECTOR'S ITEM!
WE DID.
THEN—TAKE THIS, MR. CLUTCH!
OWWW!
YOU CAN'T FIRE ME, MR. CLUTCH. I RESIGN!
THAT REMINDS ME, CLARK. I'M NOT AN HEIRESS ANY LONGER—SO I'D BETTER GET BACK TO MY JOB BEFORE I GET FIRED!

A SUDDEN STORM STRIKES IN THE NORTH ATLANTIC TO MENACE A SMALL CRAFT. VENTURE-SOME BEYOND SAFETY...
CALM THEM SHIVERIN' BEAMS, BABY GIRL. CATFISH AIN'T LETTIN' DIVV JONES GET YE! NOT SO LONG AS I CAN WORK A WIRELESS AND SAVE A HAND FER THE HELM.
MILES TO THE WEST, SUPER-SENSITIVE EARS HEED THE HIGH FREQUENCY CALL FOR SUCCOR.
AN SOS! THE SLOOP MUST—MUSTARD PLASTER!—A SMALL BOAT'S LIKELY TO SINK BEFORE THE COAST GUARD CAN REACH HER IN THIS STORM. SO—THIS LOOKS LIKE A JOB FOR SUPERMAN!
A JOB FOR SUPERMAN—AND THE BEGINNING OF ONE OF THE STRANGEST ADVENTURES EVER TO BEFALL THE MAN OF STEEL!

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The Menomonee Falls Gazette

THERE'S THE CRAFT THAT SENT OUT THE SOS. A WONDER IT CAN STAY AFLOAT AT ALL IN THIS SEA.
AHOY, SUPERMAN. AWFUL WEATHER, AIN'T IT?
YOU MUST BE CRAZY, COMING SO FAR OUT IN A FRAIL CRAFT LIKE THIS. / GOOD THING I HAPPENED TO BE NEAR.
LATER—SAFE IN METROPOLIS HARBOR.
YE SAVED ME AN' MY BABY, SUPERMAN. AN' CATFISH AIN'T THE ONE TO BE BEHOLDEN TO NO ONE. SO I'M MAKIN' YE A PRESENT OF MY OGIES.
YOUR OGIES? WHAT'S A THAT

I CAN'T ACCEPT ANY PRESENTS FOR SAVING YOU, BUT WHAT ARE OGIES, ANYHOW?
AHOY. OGIES. TELL, MISS.
BUT I DON'T SEE ANYTHING.
I'M AN OGY!
I'M AN OGY TOO.
'COURSE YE DON'T. OGIES AIN'T THINGS YE'RE SUPPOSED TO SEE. YA ONLY HEAR 'EM.
BUT WE CAN SEE YOU.
AND WE LIKE YOU.
YOU ALMOST FOOLED ME, CATFISH. YOU'RE QUITE A VENTRILOQUIST.
I AIN'T NO VENTRILOQUIST. THEM OGIES IS REAL! BUT YOU'LL FIND OUT, 'CAUSE I'M MAKIN' YE A PRESENT OF THEM.

THANKS FOR THE AMAZING DEMONSTRATION OF VENTRILOQUISM, CATFISH, BUT I'VE GOT TO BE LEAVING.
I TELL YE, I'M GIVIN' YE MY OGIES. THEY'RE A LITTLE MISCHIEVOUS, BUT VERY GOOD COMPANY.
FINE PETS, THEY MAKE. NO FEEDIN' AN' NO LICENSE REQUIRED.
FORGET THE TALL TALES, CATFISH. SO LONG, AND NEXT TIME DON'T RUN YOUR BOAT TOO FAR FROM THE COAST!
'OGIES!' WHAT AN IDEA! THAT OLD SAILOR COULD SURE LAY IT ON. WELL—HOME AGAIN AND BACK TO THE ROLE OF CLARK KENT.
H-HUH?
YOU LIVE HERE, SUPERMAN?
IT'S A VERY NICE PLACE.

AM I GOING CRAZY?
NICE HOUSE, SUPERMAN. WE LIKE IT!
BUT I'M NOT SURE I LIKE THESE GRAY WALLS
HOW ABOUT PAINTING THE WALLS A NICE BABY BLUE?
IF YOU CAN TALK YOU MUST BE TANGIBLE.
BUT WE'RE NOT TANGIBLE. WE'RE OGIES.
IF I'M IN MY RIGHT MIND, WHAT ARE YOU? WHERE DO YOU COME FROM?
I TOLD YOU—WE'RE OGIES.
WE COME FROM A LITTLE ISLAND.
I DON'T REMEMBER WHERE THE ISLAND IS. DO YOU, OGY?
NO—I'M TERRIBLE AT GEOGRAPHY. BUT I WISH I REMEMBERED. I SOMETIMES GET HOMESICK.
IF I JUST IGNORE THEM, MAYBE THEY'LL GO AWAY...

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THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
THIS IS CHRISSIE, MY PERSONAL MAID. SAY HOW D'YOU DO TO MR. BENEDICK AND MISS DOVE, CHRISSIE
HOW D'YOU DO, M'SS... HOW D'YOU DO SIR
I'LL SEE YOU LATER, JACOB
VERY GOOD, M'AM
THAT'S A GOOD GIRL. NOW GO AND MAKE MISS DOVE COMFORTABLE IN THE ROSE ROOM, WILL YOU ?
I SENT ALL THE STAFF ON HOLIDAY, EXCEPT CHRISSIE. I THOUGHT YOU MAY NEED A CLEAR FIELD WHEN...ER... YOU START CHASING BURGLARS !
VERY THOUGHTFUL OF YOU, MISS ROCHTON

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WOULD YOU LIKE ME TO PRESS THIS BLUE SUIT, MISS ?
NO, THANK YOU, CHRISSIE... IT'S CREASE-PROOF
IS IT, MISS ? I'VE NEVER SEEN ONE OF THESE BEFORE !
TELL ME, CHRISSIE... WHY IS AN ATTRACTIVE YOUNG GIRL LIKE YOU WORKING AS A LADY'S MAID ON A REMOTE ISLAND LIKE THIS ?
I CAME HERE WHEN I LEFT SCHOOL, MISS. MY FATHER GOT ME THE JOB WITH MISS ROCHTON AND I WOULDN'T THINK OF LEAVING HER. SHE'S A DEAR, KIND, OLD LADY.
YOUR LOYALTY DOES YOU CREDIT

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WELL, WHAT DO YOU THINK OF THE PLACE ?
VERY IMPRESSIVE...
...I'VE BEEN TALKING TO MISS ROCHTON'S MAID CHRISSIE, AND SHE CONFIRMS YOUR IMPRESSION OF THE OLD GIRL... THE SALT OF THE EARTH
AHA! BUT HOW WOULD YOU LIKE TO HEAR MY IMPRESSION OF THE TANTALISING, LUSCIOUS CHRISSIE ?
SHUT UP, YOU LECHEROUS BEAST!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
I THOUGHT MISS ROCHTON SAID THAT SHE AND CHRISSIE WERE THE ONLY TWO PEOPLE ON THE ISLAND ?
SHE DID SAY THAT, YES
THEN COME OVER HERE... QUICKLY!
WHAT'S THAT MAN DOING DOWN THERE ?

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
IF MISS ROCHTON-CHRISSIE, YOU AND I ARE SUPPOSED TO BE THE ONLY PEOPLE ON THE ISLAND THEN THAT COULD BE THE CROOK WHO'S BEEN GETTING AWAY WITH ALL THE PASTELLO PAINTINGS
COME ON! LET'S GET HIM!
WAIT FOR ME!
YOU CLOSE IN FROM THIS SIDE... AND I'LL CIRCLE ROUND BEHIND HIM
OKAY, JACOB... GOOD LUCK

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
SUSANNE AND JACOB HAVE SPOTTED A PROWLER IN THE GROUNDS OF ROCHTON HOUSE...
...AND THEY ARE QUIETLY SHADOWING HIM...
GOT YOU!
WHAT THE...?
COME QUIETLY OR WE'LL BREAK YOUR ARM!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WHAT IS HAPPENING?
WE'VE CAUGHT THE ART THIEF, MISS ROCHTON!
WILL YOU PLEASE TELL THESE TWO YOUNG HOT-HEADS WHO I AM, LAVINIA?
OH DEAR! THERE'S BEEN SOME SORT OF MISUNDERSTANDING...
...THIS IS VICENSO PASTELLO! THE MAN WHO ACTUALLY PAINTED THE PICTURES YOU ARE GUARDING SO ENTHUSIASTICALLY!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
NOW THAT WE'VE ALL MET EVEN THOUGH VERY INFORMALLY, I THINK WE SHOULD GO IN TO DINNER
AS YOU WISH, LAVINIA
IT'S AN AL FRESCO MEAL... CHRISSIE HAD TO DO ALL THE COOKING
THIS IS A SUPERB OMELETTE, CHRISSIE
THANK YOU, SO
I'M SORRY THAT MR. BENEDICK AND MISS DOVE... ER... JUMPED ON YOU IN THE GARDEN, VICENSO
I AM, HAPPY TO THINK THAT MY WORK IS BEING SO WELL GUARDED, LAVINIA
WE REALLY ARE DREADFULLY SORRY

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
I WAS GIVEN VICENSO CARTE BLANCHE TO VISIT AND TO LOOK AT HIS PAINTINGS WHENEVER HE HAS A MIND TO...
IT IS UNFORTUNATE THAT HE ARRIVED WHEN YOU WERE ON THE LOOKOUT FOR...ER... INTERLOPERS
WHAT'S HAPPENING?
OH DEAR! IT'S THAT SILLY OLD GENERATOR OF MINE. IT MAKE OUR OWN ELECTRICITY AND THE STUPID THING IS ALWAYS BREAKING DOWN AT THE MOST INOPPORTUNE MOMENTS!
Q137

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WE HAVE NO ELECTRIC LIGHT THIS EVENING, MR. BENEDICK. IT MEANS YOU WON'T BE ABLE TO VIEW MY BEAUTIFUL PAINTINGS UNTIL THE MORNING
Q138
NEVER MIND. WE'LL ALL HAVE A NICE EARLY NIGHT IN BED
EH?
IT'S ONLY NINE-THIRTY! I HAVEN'T BEEN TO BED THIS EARLY SINCE I WAS THIRTEEN YEARS OLD!
COME ON, JACOB... EARLY TO BED, EARLY TO RISE, AND ALL THAT JAZZ

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
Q139
GOOD GRIEF! FANCY EXPECTING A HEALTHY RED-BLOODED MALE TO GO TO BED AT NINE-THIRTY!
READ FOR A WHILE, JACOB. YOU'LL PROBABLY FIND A NICE, UPLIFTING BOOK IN YOUR BEDSIDE TABLE
'SOME THOUGHTS ON WILDFLOWERS', BY MABEL APPLEYARD... YUCK!
I'LL HAVE TO NIP DOWNSTAIRS AND SEE IF I CAN FIND ANYTHING

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
UNABLE TO SLEEP, JACOB IS PROWLING AROUND ROCKTON HOUSE TRYING TO FIND SOMETHING TO READ...
IF I'VE GOT THE GEOGRAPHY OF THIS PLACE RIGHT THE LIBRARY IS OFF THE RIGHT HAND SIDE OF THE HALL
WHAT'S THAT? IT SOUNDS LIKE VOICES FROM THE GARDEN
SHUFFING THE CANDLE, JACOB WALKS QUIETLY OVER TO THE WINDOW...
HEY! IT'S OLD PASTILLO AND CHEESE THE MAID!

The Menomonee Falls Gazette

THE SEEKERS
by J M Burns & L A J Lilley
PASTELO AND CHRISSIE CONTINUE THEIR FURTIVE CONVERSATION, NOT KNOWING THAT JACOB IS LISTENING FROM THE LIBRARY WINDOW
IS EVERYTHING ARRANGED ?
YES, I'VE LEFT THE DOOR OF THE GALLERY UNLOCKED AND THE BURGLAR ALARM SWITCHED
YOU'LL BE ABLE TO GET AT YOUR PAINTINGS NOW DAD IS IN THE ROOM !
YOU'RE A GOOD DAUGHTER, CHRISSIE
DAUGHTER ! CHRISSIE IS PASTELO'S DAUGHTER !

THE SEEKERS
by J M Burns & L A J Lilley
IF YOU'RE HERE FOR WHAT I THINK YOU'RE HERE FOR YOU CAN HOP RIGHT BACK TO YOUR OWN ROOM, BUSTER
YOU SHOULD BE SO LUCKY
WHAT ?
I'VE JUST BEEN PROWLING AROUND THE HOUSE LOOKING FOR A BOOK, AND I'VE DISCOVERED THAT CHRISSIE THE NUBILE MAID-OF-ALL-WORK, IS NONE OTHER THAN PASTELO'S DAUGHTER !...
...NOT ONLY THAT, BUT THEY'RE GOING TO LIFT OLD MISS ROCHTON'S PAINTINGS TONIGHT !
WHAT ARE WE WAITING FOR ?

THE SEEKERS
by J M Burns & L A J Lilley
C'MON ! IF WE GET A MOVE ON WE'LL CATCH THOSE TWO CROOKS IN THE ACT !
WHOA THERE ! WHO SAID WE WANTED TO CATCH THEM IN THE ACT ?
WE WANT TO SEE THEM STEAL THE PAINTINGS... YES, BUT WE ALSO WANT TO SEE THEM MAKE THEIR GETAWAY !
EH ?
OTHERWISE WE WON'T KNOW WHERE THE REST OF THEIR LOOT IS STASHED, AND IF WE DON'T KNOW THAT—WE WON'T GET THE REWARD, WILL WE ?
I HADN'T THOUGHT OF THAT !

THE SEEKERS
by J M Burns & L A J Lilley
ARE YOU READY SUSANNE ?
JUST CHECKING... KNIFE, NYLON ROPE KNUCKLEDUSTER AND GOSH... ALL PRESENT AND CORRECT, JACOB
WE'RE ONLY TAKING ON AN OLD MAN AND HIS DAUGHTER... NOT THE FIFTH CAVALRY !
AND WHO'S TO SAY THEY HAVEN'T GOT MORE FRIENDS ON THE ISLAND ?
WELL KNOW SOON ENOUGH, CHRISSIE TOLD THE OLD MAN HE HAD TO PINCH THE PAINTINGS BEFORE 6 A.M.
OH, NO ! THAT MEANS WE COULD BE STUCK HERE FOR OVER SEVEN HOURS !

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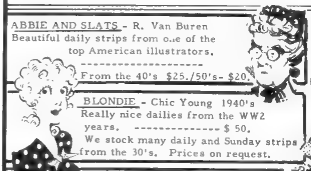
OUTLAWS OF THE WEST #88
SECRET ROMANCE #49

Cartoon Carnival Presents ORIGINAL ART From DAILY and SUNDAY FUNNIES

TERRY - George Wunder Late 40's-- Early 50's
Remember Terry? Remember Hot-shot Charlie ?
Remember Dragon Lady ? Remember me ?
Remember your loved ones! Buy them an original
Terry for $ 25 and they'll remember you. Only 25 Wow!
Remember the Maine remember the Alamoremember Pearl Har

L'IL ABNER- Al Capp What would a Cartoon Carnival ad be without an Abner offering? Because you asked for it-- One time only- 1940's Abner with main characters-- Ready? $30. (These now sell for $45.00) How about this-- Abner from the 60's & 70's ---- $ 24. NO main characters-- $ 18.

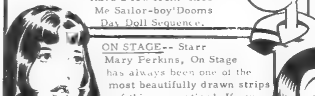


ABBIE AND SLATS - R. Van Buren
Beautiful daily strips from one of the top American illustrators.
From the 40's $25./50's- $20.

BLONDIE - Chic Young 1940's
Really nice dailies from the WW2 years. ---------- $ 50.
We stock many daily and Sunday strips from the 30's. Prices on request.

CASEY - Charles Rodrigues
Great strip by famous National Lampoon and Playboy catoonist. Sure to be a rare collectors item in near future !!
Bargain priced @ $ 18. or 3 for only $ 45.

BUFFALO BILL -
by Fred Meagher
Large size strips (8 1/2 X 26") from 50's
Very 'camp' drawings,
Many with 'bondage'.
One fold. $ 15.



POPEYE - Bud Sagendort 70's
We have a few strips in inventory, can probably fill your request for main character. Specify Popeye, Olive, Wimpy, etc. $ 30.
Have a few from 'Kiss Me Sailor-boy'Dooms Day Doll Sequence.

ON STAGE-- Starr
Mary Perkins, On Stage has always been one of the most beautifully drawn strips

NANCY - Ernie Bushmiller
These are mint condition strips from the 1940's-1950's. Nancy is our most popular strip. Great for gifts $ 15.

HENRY - John Liney 70's
John has just announced his semi-retirement. We still have some of his large pantomime strips available. Only $ 15.

FEARLESS FOSDICK - L'il Abners' Ideal Al Capp. Continuing special $ 30 with main character. Buy one for $30 get the second Fosdick with no main character for only $ 13. My, my-- we sure give our readers bargains!

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Our Personal Favorite !!
Just great strips from the 40's. Each one a gem on paper. If you like animation, you'll love Gordo ! Daily strips- only $ 20. Sunday pages- Only $ 40.

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Remember 'Fritzi ?' She was the 'Good in 'Good-girl Art'. Very nice Sunday pages are available at our give-away price of $ 35 per page. I LIKE these how about 2 for $ 60 ??

ELLA CINDERS - Flumb
Mint condition from 40's

NUTS & JOLTS
Bill (Smokey Stover) Holman
For all of you that wanted to own a SMOKEY Sunday but just could'nt afford one--- buy a Nuts & Jolts panel ! 40's on-- $ 18.

MUTT & JEFF
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Funny Sunday page with Jeff in the Army-from the 60's--$ 65.

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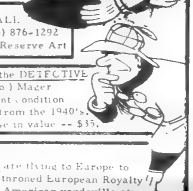

HAWKSHAW the DETECTIVE
By Gus (Watso) Mager
These are Mint condition Sundas pages from the 1940's. Sure to increase in value -- $35.

MUTT & JEFF are flying to Europe to bring back de-throned European Royalty to perform on American vaudeville

ORDER FROM
CALL ANYTIME
LOOK 2 NEW ARRIVALS
PLEASE ADD $2.50 PER ORDER TO COVER POSTAGE AND HANDLING !
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WINNIE WINKLE, The Breadwinner. By Martin Branner. Very early dailies from the Roaring Twenties. $50. These early Winnie Winkles are in perfect condition, large and beautiful. Also available, Sunday pages. Write us.
STEVE ROPER by Overgard & Saunders Dailies from 60's-70's $13.
ROY ROGERS - Al McKimson These daily strips from the 50's are among the 'campiest' strips we have ever seen. At only $10. per daily, even Trigger can afford one. Western special- 3 for $25.
SMITTY - Walter Berndt We offer you a few prime examples of Smitty from the 1930's done in Mr. Berndt's charming, scratchy early style. One or two available with Herby. $ 50.
Smitty Sunday pages from 50's -- $ 50.
(Paste-ups)
DICK TRACY - Chester Gould Good daily from Feb. 1953 --- Tracy tied in culvert-- Villain Odds Zonn. Bargain at $ 225.
DICK TRACY - Sunday 3/15/64 Fantastic Moon Maid page. No Tracy, but Moon Maid in 12 panels. Paste-up/Fold down middle. Your chance to own a Tracy Sunday !! Bargain priced at only $300. Osky-wow-wow!
BERNIE BURNS - By George (KRAZY KAT) Herriman If you have always wanted to own an original Herriman-- now is the time! These great panels from the 30's are in POOR condition, but original Herrimans for only $ 35. ea.
TWO GREAT KID STRIPS FROM 30's
REGULAR FELLERS - Gene Byrnes Beautiful mint condition daily -$ 85.
SKIPPY - Percy Crosby All serious collectors want Skippy. RARE. $180.
TEXAS SLIM & DIRTY DALTON - by Ford Johnson from the 40's These are really nice 'Third' Sunday pages. No collection should be without a Johnson 'Texas Slim'. Special low price---- Only $ 45. per page
YES, SUH!
DAVY JONES - by A. McWilliams Beautifully drawn adventure strip from 60's---- $ 25. per daily
PLEASE ADD $2.50 PER ORDER FOR POSTAGE & HANDLING!
CARTOON CARNIVAL
"PURVEYORS OF FINE COMIC ART"
408 BICKMORE DRIVE
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VISA
master charge
WE HONOR BOTH!
JUST EXCLUDE INFORMATION FROM CARD WITH ORDER.

STAR HAWKS
by Ron Goulart & Gil Kane

WHAT POOR TAMMANY CLOBBERED WAS A DECOY BRAIN...
...CLEVERLY CONSTRUCTED OUT OF PLAZFOAM, BY ME!
KANE GOULART
10-8
DOC AJAX HAS THE REAL BRAIN SAFELY HIDDEN, ALICE K.
TAKES MORE THAN AN INTERGALACTIC CRIME COMBINE TO OUTFOX ME.
© 1978 by NEA Inc
WHEN CAN WE QUESTION RAKER, DOC?
OH, IN ABOUT ANOTHER... LEAPIN' LUNA!
RAKER'S BRAIN!
IT'S ABSOLUTELY AND COMPLETELY VANISHED!

I COULDN'T HELP WHAT I DID, CHAVEZ...
THE BROTHERHOOD DID THINGS TO MY MIND WHILE---
EASY NOW, TAMMANY. NOBODY'S BLAMING YOU.
BUT BECAUSE OF ME... RAKER'S BRAIN WAS DESTROYED!
YOU ONLY ZONKED A DECOY!
DOC AJAX HAS THE AUTHENTIC ARTICLE SAFELY STASHED.
© 1978 by NEA, Inc
BUT...
DOC, THE REAL BRAIN IS GONE!
SUFFERIN' GUNS! SO IT IS!
KANE GOULART
10-9

The Menomonee Falls Gazette

WHILE WE WERE CATCHING TAM IN OUR TRAP...
...SOMEBODY ELSE TOOK THE REAL BRAIN.
MEANING THERE'S ANOTHER SPY ABOARD THE HOOGEGOW.
BUT HOW DID THEY DO IT? I HAD GUARDS AND---
DON'T BE SUCH A DIMWIT, DOC!
THE ANSWER IS OBVIOUS!
OKAY, SNIFFER, HOW DID THEY STEAL IT FROM A GUARDED ROOM?
ELEMENTARY, DOC!
ONE OF YOUR GUARDS IS THE THIEF!
© 1978 by NEA, Inc.

LOOKS LIKE HE'S THE GUILTY LAD THERE, ALICE K.
WE JUST GOT WORD, DOC, ONE OF YOUR GUARDS IS MISSING...
AGENT YARBOR LEFT THE SATELLITE OVER THREE HOURS AGO!
OKAY, SO YARBOR'S GONE...
...BUT WHAT DID HE DO WITH RAKER'S BRAIN?
HE OBVIOUSLY TOOK IT WITH HIM, REX.
HOW? IT NEEDS A BIOSUPPORT SYSTEM, DOC.
YES...A CHALLENGING PROBLEM.
LEAPIN' LUNA! I KNOW HOW HE DID IT!

STAR HAWKS
by Ron Goulart & Gil Kane

OKAY, DOC, SO YARBOR TOOK RAKER'S BRAIN. HOW'D HE DO IT?
I BELIEVE HE WAITED UNTIL WE'D NABBED TAMMANY REX...
...WHEN THE ALL-CLEAR WAS GIVEN, HE SLIPPED INTO MY LAB.
"USING A TELEKROO, HE REMOVED THE BRAIN FROM ITS SUPPORT SYSTEM;
"THEN HE OPENED HIS SKULL AND POPPED IT INSIDE!"
HANK
12-12
© 1978 by NEA, Inc.

YOU MEAN YARBOR HAD TO BE A ROBOT, DOC?
IT'S THE ONLY LOGICAL EXPLANATION, ALICE K.
HANK
12-13
© 1978 by NEA, Inc.
"THE FELLA WAS A WALKING BIOSUPPORT SYSTEM, NO DOUBT SPECIALLY DESIGNED FOR THIS JOB!"
"THE LAD BORROWED HIMSELF A SKYCAR..."
"...AND WENT WHIZZING AWAY FROM HERE WITH RAKER'S BRAIN RESTING SNUGLY IN HIS SKULL!"

The Menomonee Falls Gazette

HOY..
HOW'S TAMMANY DOING, CHAVEZ?
KANE KRAMER 10-19
THE MEDIX SAY SHE'LL BE OKAY IN A COUPLE WEEKS, REX.
IT'S ALL VERY UNSETTLING, THOUGH.
© 1978 by HEA, Inc.
AT LEAST WE SAVED RAKER'S BRAIN...AND CAN GET SOME INFO ON THE BROTHERHOOD.
WELL, NOT EXACTLY.
THE REAL BRAIN GOT SWIPED.
HOY..

ZAM! YOU MEAN AGENT HARBOR WAS REALLY A MECHANICAL MAN, AN ANDROID?
THAT'S WHAT DOC AJAX FIGURES, CHAVEZ.
KANE KRAMER 10-19
SO WHILE WE WERE SPRINGING OUR TRAP ON POOR TAM...
...HE STROLLED IN AND GLOMMED THE REAL ARTICAL?
RIGHT, AND HE'S LONG GONE.
IF YOU TWO ZANIES ARE THROUGH CRYIN' IN YOUR BREW...
...CHIEF AGENT BENYON WANTS YOU ON THE DOUBLE!
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STAR HAWKS
by Ron Goulart & Gil Kane

RAKER'S BRAIN HAS BEEN STOLEN...REX AND CHAVEZ ARE SUMMONED BY CHIEF AGENT BENYON.
KNOW WHAT ALICE K. WANTS, SNIFFER?
PROBABLY GOING TO ASSIGN YOU NURFS TO SWAB OUT GUNKTUBES!
HOY, SOUNDS A SHADE HARSH!
ONLY A PAIR OF NITWITS WOULD LET THAT BRAIN GET SWIPED!
MAYBE HE'S RIGHT..
...WE DIDN'T EVEN SUSPECT YARBOR WAS A FAKE, A ROBOT!
ANY NEWS ABOUT RAKER'S ELUSIVE BRAIN, ALICE K.?
YEP, WE KNOW WHERE AGENT YARBOR TOOK IT.
© 1978 by NEA, Inc.

YOU HAVE A RELIABLE TIP ON THE WHEREABOUTS OF AGENT YARBOR?
THAT WE DO, REX...
...HE'S CARRYING RAKER'S BRAIN AND WE WANT IT.
WE'RE PREPARED TO GO ANYWHERE TO GET IT BACK, ALICE K.!
WELL, YARBOR IS IN EMPIRE 99.
HOY!
EMPIRE 99?
MAYBE I OUGHT TO AMEND OUR LAST OFFER.
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The Menomonee Falls Gazette

EMPIRE 99 IS THE WORST DUMP ON THE WHOLE PLANET OF ESMERALDA, ALICE K.!
OH, IT'S THE WORST DUMP IN THE ENTIRE UNIVERSE, REX.
"HUNDREDS OF SQUARE MILES OF WRECK AND RUIN... RAVAGED BY EVERY KIND OF WAR FROM NUKE TO GERM."
"AN IMMENSE SLUM, PACKED WITH MAD MUTANTS AND MEAN-MINDED MACHINES."
"IT'S THE WILDEST, MOST LOW-DOWN SPOT IMAGINABLE..."
"...BUT THAT'S WHERE YOU'VE GOT TO GO!"
© 1978 by NEA, Inc.

"EMPIRE 99 IS THE REFUGE OF EVERY ROGUE AND RASCAL IN OUR PLANET SYSTEM...
"...ITS TWISTING ALLEYS TEEM WITH ALL SORTS OF LOWLIFES, HUMAN AND OTHERWISE."
"AND THAT'S WHERE AGENT YARBOR IS HIDING OUT."
SINCE YARBOR SWIPED THE BRAIN...
WE'RE 99 BOUND!
EXACTLY, FELLAS.
AND I HOPE...
WELL, NEVER MIND. I KNOW YOU'LL MAKE IT!
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STAR HAWKS
by Ron Goulart & Gil Kane

YOU SIMPS CAN'T BE SERIOUS!
YOU'RE NOT GOING TO EMPIRE 99?
WE ARE INDEED SNIR.
YIKES! THAT PLACE IS THE CESSPOOL OF THE UNIVERSE!
IT'S CRAWLING WITH CROOKS, CUTTHROATS AND CRUMBUMS!
AW C'MON, QUIT CARPING...
...YOU'LL RUIN OUR MORALE.
I'VE GOT TO BID TAMMANY ADIEU, REX...
...BEFORE WE TAKE OUR DIP IN THAT CESSPOOL...
KANE GOULART
10-20
© 1979 by NEA, Inc.

HI, TAMMANY!
I DO FEEL AS THOUGH MY MIND WAS ALMOST MINE AGAIN.
YOU'RE LOOKING ABSOLUTELY TIP-TOP.
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CAME TO BID YOU A FOND FAREWELL...
...WE'RE OFF ON ANOTHER BREATHTAKING MISSION.
BE SURE YOU COME BACK, CHAVEZ.
KANE GOULART
10-21
WELL...
WELL...

The Menomonee Falls Gazette

HOY, REX, I KNOW WE HAVE TO BRING RAKER'S BRAIN BACK ALIVE...
...BUT I'M JOYFUL ABOUT THIS LITTLE JAUNT.
LOOK AT IT AS A GREAT OPPORTUNITY TO TEST OUR SURVIVAL SKILLS.
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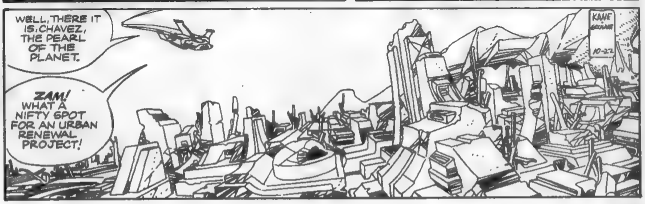

THE STAR HAWKS' SKYCAR CIRCLES OVER THE OUTSKIRTS OF THE WRETCHED EMPIRE 99...
DO YOU THINK THIS SKYBELT CLASHES WITH MY CIVILIAN DUDS, REX?
OKAY, THE HOMING COURSE IS SET, CHAVEZ.
LET'S JUMP!
LOVE AND WAR
KAN

STAR HAWKS
by Ron Goulart & Gil Kane

USING SKYBELTS, REX AND CHAVEZ LAND AT THE EDGE OF EMPIRE 99...
KANE
10-24
THIS IS 99, SURE ENOUGH... I RECOGNIZE THE SMELL.
LET'S GET OUR SKYBELTS STASHED AND HEAD FOR OUR RENDEZVOUS.
YOU MEAN WE DON'T HAVE TIME FOR SIGHTSEEING?
WITH ANY SORT OF LUCK...
...WE SHOULD REACH OUR CONTACT IN AN HOUR OR SO.
AWFUL QUIET AROUND HERE...EVEN FOR A RUIN.
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The Menomonee Falls Gazette

ZAM! ALL THESE IMPRESSIVE ROBOTS ARE ON THE FRITZ.
LOOKS LIKE THEY'VE BEEN THAT WAY FOR YEARS, CHAVEZ.
ALL THIS MUST HAVE BEEN PART OF THE EMPIRE 99 DEFENSE SYSTEM.
YEAH, A FEW WARS AGO.
WHERE ARE WE MEETING OUR INFORMANT?
PLACE CALLED THE ROCKETEER'S ROOST, ABOUT SIX MILES FROM HERE.
BEWARE, BEWARE! GO NO FURTHER!
KANE GANG
10-26
© 1978 by NEA, Inc.

HEED MY WARNING, LADS. STAY OUT OF EMPIRE 99!
'TIS A FOUL HOLE, FIT FOR ONLY THE WILEST KIND!
THERE ARE AWFUL ALIENS, MUTANT MONSTERS, ROTTEN ROBOTS!
NOT TO MENTION HIGH-JACKERS, FOOTPADS AND ASSASSINS!
WORST OF ALL... THE PLACE ABOUNDS WITH ROBBERS!
IN FACT, I'M ONE MYSELF.
GIVE ME ALL YOUR MONEY, LADS!
KANE GANG
10-27
© 1978 by NEA, Inc.

STAR HAWKS
by Ron Goulart & Gil Kane

MAKE IT SNAPPY, LADS! PONK OVER YOUR POUSH!
SURE, I'VE GOT A SACK OF MONEY RIGHT HERE!
BOP HIM, CHAVEZ, WHILE I DIVERT HIM!
I ALSO WANT YOUR... OOOF!
SPLENDID BIT OF TEAMWORK!
THAT IT WAS, REX.
SO FAR, EMPIRE 99 IS LIVING UP TO ALL MY EXPECTATIONS.

IMPRESSIVE SIGHT, HUH, CHAVEZ?
ZAM! ACRE UPON ACRE OF LOUTS!
YOU THINK WE CAN TRUST THIS INFORMANT WE'RE GOING TO MEET?
ALICE K. SAYS SO.
YOU'RE A BOW-LEGGED, WALL-EYED GOOP!
YOU'RE ANOTHER!
HOW! THIS JOINT MUST RATE FIVE STARS IN THE LOWLIFE GUIDE!
YEAH, AND IT ALSO HAPPENS TO BE OUR DESTINATION.
ROCK
ROOS
© 1978 by NEA, Inc.

ZAM! IS THIS WHERE WE MEET OUR INFORMANT, REX?
YEP! ACCORDING TO ALICE K., OUR CONTACT'S A MEMBER OF A RATHER NOTORIOUS FAMILY HEREABOUTS.
GROUP NAME OF K'WARK.
K'WARK? HAS A NICE RING TO IT.
THESE K'WARKS KNOW WHERE AGENT YARBOR IS HOLED UP?
SO THEY CLAIM, CHAVEZ.
AND THEY'LL LEAD US TO HIM?
FOR A HEFTY FEE.
© 1978 by HEA, Inc.

THESE K'WARKS... WHAT DO THEY LOOK LIKE, REX?
THEY'RE SUPPOSED TO BE HUGE, SHAGGY AND NASTY.
WITH ROTTEN TEMPERS AND VILE MANNERS.
ZAM! THAT DESCRIPTION FITS ALMOST EVERYONE HERE, INCLUDING THE HATCHECK GIRL.
WELL, LET'S JUST BE UNOBTRUSIVE ... THEY CONTACT US, CHAVEZ.
HOY! I DIDN'T EXPECT A FLOOR SHOW IN A...OOPS!
YAR! ROWR!
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STAR HAWKS
by Ron Goulart & Gil Kane

DIDN'T MEAN TO BUMP INTO YOU, CHUM. I WAS...
YOU MADE ME DROP MY SNERGLOAF SANDWICH, PILGRIM!
WHAT'S WORSE... YOU TROD ON MY TAIL!
11-1
PERHAPS WE CAN NEGOTIATE A PEACEFUL SETTLE...
PEACEFUL... MY AUNT DEBJAH!
I'M GONNA GO BOWLING WITH YOUR MELON HEAD!
I PROMISED REX I WOULDN'T ATTRACT ATTENTION.
HOWEVER...
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ZAM!
DEFTLY DONE, CHAVEZ...
...EXCEPT WE WEREN'T GOING TO ATTRACT ATTENTION, REMEMBER?
AW, TOSSING ONE GOON PROBABLY DOESN'T MEAN MUCH IN A DIVE LIKE THIS, REX.
NOW LET'S ACT CASUAL UNTIL OUR CONTACT ARRIVES.
JAIME HOULART
11-2
© 1978 by NEA, Inc.
HEY, YOUSE WIT' THE CUEBALL DOME!
ARE YOUSE THE KNOCK-KNEED NURF WHO DUMPED THIS MANGY LION MAN SMACK DAB IN THE MIDDLE OF OUR 3-D WHIST GAME?

The Menomonee Falls Gazette

YOUSE OFFENDED ME, SKINHEAD!
WE'RE GONNA MOP UP THE JOINT WIT' YOUSE AN' YOUR PAL!
I HAVE TO WARN YOU I WAS BOXING CHAMP AT THE SPACE ACADEMY...
...TWO SEMESTERS IN A ROW!
YIKES!
HOY! LOOK AT THOSE LOUTS CLEAR OUT, REX.
IN FACT, I SEEM TO HAVE SCARED OFF THE WHOLE ROOM.
CHAVEZ...IT'S NOT US WHO SCARED 'EM.
KANE GULCH
11-3
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BLAM SAKES! MAKES ME ANGRY AS HECK TO SEE FOLKS CRINGE AN' HIDE WHENEVER I COME 'ROUND!
JUST CAUSE MY FAMILY HAS SUCH AN AWFUL REPUTATION.
THEN YOU'RE A MEMBER OF THE KWARK CLAN?
KANE COURT
11-4
SURELY! I'M FINITY KWARK...
...AND YOU FELLAS MUST BE THE STAR HAWKS!
WE ARE INDEED, FINITY... I'M CHAVEZ AND THIS IS REX.
WE'RE HERE IN EMPIRE 99 TO FIND AGENT YARBOR.
YOU FOLKS KNOW WHERE HE'S HIDING?
COURSE WE DO! BUT DID YOU BRING OUR DOUGH?
YEP, GOT IT WITH US.
JOLLY! NOW I CAN INVITE YOU TO COME ON HOME WITH ME!
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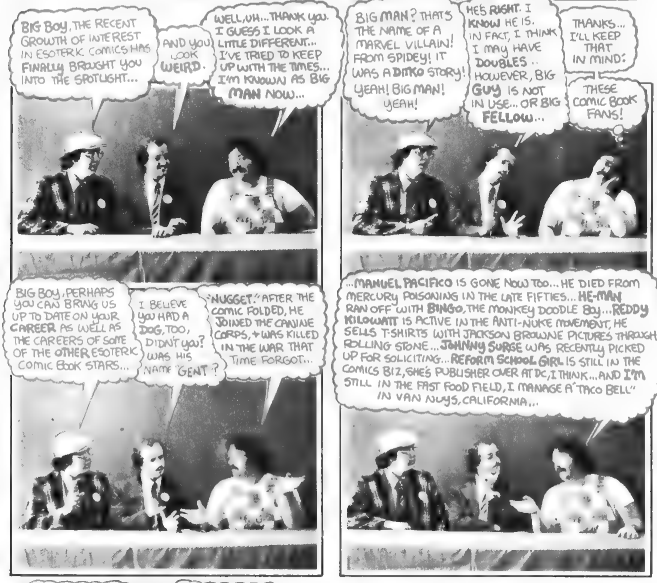
FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: "ESOTERIC COMICS GREAT" The BIG BOY


BIG BOY, THE RECENT GROWTH OF INTEREST IN ESOTERIC COMICS HAS FINALLY BROUGHT YOU INTO THE SPOTLIGHT...
AND YOU LOOK WEIRD.
WELL, UH... THANK YOU. I GUESS I LOOK A LITTLE DIFFERENT... I'VE TRIED TO KEEP UP WITH THE TIMES... I'M KNOWN AS BIG MAN NOW...
BIG MAN? THAT'S THE NAME OF A MARVEL VILLAIN! FROM SPIDEY! IT WAS A DITKO STORY!
YEAH! BIG MAN! YEAH!
HE'S RIGHT. I KNOW HE IS. IN FACT, I THINK I MAY HAVE DOUBLES.. HOWEVER, BIG GUY IS NOT IN USE... OR BIG FELLOW...
THANKS.. I'LL KEEP THAT IN MIND:
THESE COMIC BOOK FANS!
BIG BOY, PERHAPS YOU CAN BRING US UP TO DATE ON YOUR CAREER AS WELL AS THE CAREERS OF SOME OF THE OTHER ESOTERIC COMIC BOOK STARS...
I BELIEVE YOU HAD A DOG, TOO, DIDN'T YOU? WAS HIS NAME 'GENT'?
"NUGGET." AFTER THE COMIC FOLDED, HE JOINED THE CANINE CORPS, & WAS KILLED IN THE WAR THAT TIME FORGOT...
...MANUEL PACIFICO IS GONE NOW TOO... HE DIED FROM MERCURY POISONING IN THE LATE FIFTIES... HE-MAN RAN OFF WITH BINGO, THE MONKEY DOODLE BOY... REDDY KILOWATT IS ACTIVE IN THE ANTI-NUKE MOVEMENT, HE SELLS T-SHIRTS WITH JACKSON BROWNE PICTURES THROUGH ROLLING STONE... JOHNNY SURGE WAS RECENTLY PICKED UP FOR SOLICITING... REFORM SCHOOL GIRL IS STILL IN THE COMICS BIZ, SHE'S PUBLISHER OVER AT DC, I THINK... AND I'M STILL IN THE FAST FOOD FIELD, I MANAGE A "TACO BELL" IN VAN NUYS, CALIFORNIA...
UH... BIG BOY... BEFORE WE SAY GOODBYE... DO YOU THINK... WELL, DO YOU THINK YOU COULD...
WHAT JIM MEANS IS... UM... FOR OLD TIME'S SAKE, DO THINK... MAYBE...
YEAH...
OOH!
AAH!
:SHUCKS:

THE BIG BOY WAS PORTRAYED BY: SCOTT SHAW! PIX BY BACKETT

TCR Mailboat

DAVID MICHELINIE, Newark, DE: [8/6/79]: Encountering Jerry Sinkovec at the recent Chicago con made me realize that it's been quite a while since the last time I wrote you guys to thank you for the freebies you keep sending. I've read TCR for years, since long before I turned to pro writing, and find it just as interesting now as I did when I started. I frequently learn bits of news from TCR long before I'm informed of them through official channels, not only concerning the goings-on at DC, but at Marvel as well! And the recent change in size and addition of the GAZETTE strips makes the package that much more appealing. (I'm also getting a big kick out of Jim Engel's and Chuck Fiala's work.)

I enjoy your magazine very much, gentlemen -- thanks for sending it along.

BILL MANTLO, New York, NY [10/13/79]: I for one was totally disgusted with Engel and Fiala's column in TCR #173. The depiction of upper-torso male frontal nudity brazenly flashed from one person of the same sex to another was not only perverted and twisted, but potentially dangerous. There's no telling what effect that photograph could have on an impressionable reader!

(Hush, guys! Just for once, shut up and kiss me, huh?)

PATY, Marvel Madhouse, New York, NY: As you know (and in spite of the rampant male chauvinism pervading Marvel) female characters are BIIIIGGG here now!

In the interest of maintaining the tippy-top quality you have come to expect from the House of Ideas™, we have had one of our cracker jackess designers whip out a design for one of the many characters you mentioned (as a matter of trademark; we'll probably get around to all of 'em sooner or later ...nothing we own is too trivial to be copyrighted and trademarked to its grave!).

To maintain Marvel quality and continuity, we do hope you notice the following features of this SUPER DOOPER™ design!

1. Adherence to an established MALE costume design, while, at the same time, showing...

2. As much SKIN as possible (it's RED skin... which means we could portray her stark naked and the nerds at the Code wouldn't know the difference!).

3. Traditional "brick shit-house" figure.

4. Pouty, sensual lips (seeexxxxxxxxxxyyyyyyyyy!!!)

5. Hair... whether the costume design warrants it or not! (Preferably long... it's sexier!)

6. Spike heels (very SEXXXYYY!!!) also SHAPELY legs (hopefully she'll break an ankle and become another helpless Marvel wimp!!!!!!)

Hoping this helps to keep you posted on the modern and obviously unchauvinistic policies regarding women at Marvel.

JOHN BYRNE, Calgary, Alberta [10/13/79]: Reading over the first part of Howard Leroy Davis's mini-treatise on how super-powers work, I was prompted to jot down some points vis-a-vis Superman's abilities. This is something which has been percolating in the back of my mind for some time, and I have little doubt someone else may have thought of it, and indeed written about it.

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Basically, then, Superman does NOT have super-powers in the manner we think of them. He is NOT super-strong, or he would not have big muscles. If you are strong enough to push out of orbit, you never get the opportunity to develop such a splendid physique. He doesn't have super-vision, since he is able to "see" events transpiring on distant planets AS THEY HAPPEN -- in other words, he can "see" faster than light. He doesn't have super-hearing, since he is able to respond to events (such as they sound of a gunshot) long before the soundwaves would reach him. Thus, he "hears" faster than sound.

What, then, is the actual nature of the powers he repeatedly manifests? Simple. Like Gil Hamilton in Larry Niven's ARM series, Superman is a limited telekinetic, and certainly a telepath/clairvoyant. "Limited" because, like Hamilton's invisible "arm," Superman thinks of these powers as super-strength, super-hearing, super-sight, etc. When he lifts a building by one corner (physically impossible -- the building would fall apart from the stress) he is actually telekinetically levitating it. Likewise, when he pushes against a planetary surface, thus moving the planet, as opposed to boring through it (both of which he does with ease at will), he is exercising his considerable psi talents. Super-vision and super-hearing are then clairvoyance, an esper "awareness" of things happening elsewhere, at the moment they happen (as opposed to precognition. Superman has never demonstrated an ability to know events beforehand).

Thus, we see a more logical explanation for his powers than those which have been conventionally presented. The yellow-sun radiation doubtlessly triggered something within the psychic mind of the infant Kal-El, producing these powers, which, as he grew up with them, he came to think of as super-human, rather than paranormal abilities. There is considerable textural evidence to support this

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theory. I am reminded of a golden age story in which Superman hypnotized himself to forget he had these powers. Result: he was cut, and bled, and his super-indestructible costume tore. The loss of super-powers by Superman should not have eliminated the inherent strengths of his costume, unless he himself "wills" it to be indestructible. At an early age he no doubt deduced all material from Krypton would be much akin to himself, and thus unconsciously MADE his costume indestructible. (Those who point out it was Ma Kent, in the process of attempting to cut the cloth, who discovered this, should remember that this discussion has already granted Superman limited telepathic abilities. Certain aspects of his nature manifest themselves because people EXPECT them, consciously or otherwise, and Superman, on likely subliminal level, detects these expectations, and realizes them in his own person.)

We can only wonder, then, what would happen if Superman were to discover the nature of his powers. Would they continue to work, if, for example, he experienced a moment of doubt? Would he be able to fly/levitate if someone were to remind him that such a feat is impossible? Steven Grant has suggested that the Guardian of Oa only TOLD the Green Lantern Corps that there was a yellow impunity/weakness in their power-rings, in order to build in a psychological block, and prevent any of them going overboard and using the vast power of the ring to conquer the universe. The same might well be true in Superman's case, given the intricate workings of the human psyche. (And, having been raised as a human being, Superman has undoubtedly had all the attendant foibles imprinted onto his alien "memory circuits").

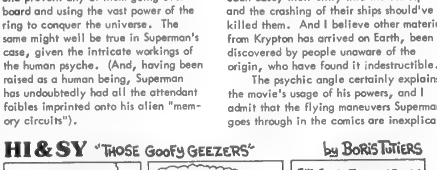
ly seeming to manifest telescopic vision or super-hearing.

How many times has he done much the same things in the comic? I'd be interested in feedback on this, especially from those who now control the Man of Steel's destiny over at the Dynamic Competion.

It can't begin to guess how Messrs. Bates, Wein, Bridwell, Schwartz, and Conway would react to this idea, but the reasons I have trouble with the idea are twofold.

First, Superman is not unique now. Talking about today's character and the '40s version IS talking about two different people simply because the people in charge of each version were different. Today's Superman has many counterparts throughout the last twenty years' adventures, including Kandorians, Phantom Zone villains, Supergirl, visitors from Krypton's past, etc. Now, in most of these cases, Superman might have had the ability to put the suggestion of super-powers in their minds, but there are times when Kryptonians have arrived on Earth and gotten their abilities without ever having come under his control. The biggest stumbling block, even if you consider that these people came to the conclusions by themselves, have to be the arrival of Krypto and Beppo on Earth. If they can be assumed to be roughly on a mental level with their Earth counterparts (which they probably aren't; Krypto, especially, is a reasoning, thinking animal), these concepts would probably be beyond their ability to create themselves. In each case, their entry into the atmosphere and the crashing of their ships should've killed them. And I believe other material from Krypton has arrived on Earth, been discovered by people unaware of the origin, who have found it indestructible.

The psychic angle certainly explains the movie's usage of his powers, and I admit that the flying maneuvers Superman goes through in the comics are inexplica-


HI&SY "THOSE GOOFY GEEZERS"
by BORIS TOTIERS
HI, I INTEND TO AGE GRACEFULLY!
HOW YA GONNA MANAGE THAT, SY?
I'M GOING TO A HOME THAT HAS A BALLET INSTRUCTOR.

It's clear the makers of "Superman The Movie" thought this through and came to much the same conclusion. Superman flies by sheer force of will; he tows Lois along by the tip of one finger, yet she remains parallel to his flight, and only falls when he breaks contact; he becomes "aware" of her plight in the earthquake without actual-

ble given present given data. But the big problem I have with accepting this it makes Superman even more powerful than he is now assumed to be -- it gives him power over others on a mental level. On occasion, thieves have pirated his indestructible costume, and have used it without his knowledge. It's hard to accept that his will power would still be keeping some sort of protective aura around it over a distance when he would

be unaware of it, so what we then have is the power of suggestion affecting others into believing that it is indestructible enough to protect them from bullets -- which is awfully powerful.

Since the power of the will is a scientific fact, I will concede that a certain degree of Superman's abilities can be tracable to will power: his maneuvering, his abilities to control his strength, his super-hearing, superventriloquism and super-vision. (To paraphrase Super Chicken, is he had any supervision do you think he'd be running around in that funny suit?) But the strength and invulnerability of Kryptonians on Earth has been scientifically explained and would certainly be a necessity to explain his vulnerability to Kryptonite, no matter its form or disguise. (Although, I suppose, this too could be explained away as a psychic sensibility to the radiation it gives off.) If not, Superboy created the Kryptonite headache for himself on purpose at an early age -- out of guilt for being so powerful?

Maybe I'm just uneasy with the explanation because it gives away too much -- like finding out that Batman walks straight and has that grimace on his face only because he wears a truss.

Further comments are welcome. MT]

AN ALIEN CREATURE ABOARD THE NOSTROMO...
SKYLAB FALLING TO EARTH...
THE CHINA SYNDROME...
...LOOKS LIKE THE CHALLENGERS OF THE UNKNOWN ARE NEEDED AGAIN!
SAM KUSAVA
CHARACTERS © DC COMICS INC.

VANCE TOTH, RFD #2, Norridgewock, ME 04957: I find your new format quite enjoyable. A few of the things that particularly interest me are your Top 100 comic list and monthly comic review. FANDOM CONFIDENTIAL, DICK DUCK, DUCK DICK and BULLET CROW are always a treat along with PALS, which I find so inane that I can't help but laugh. I would, however, like to see a few more DC covers on your mag. Number 172's Captain Marvel was definitely a piece of art. A few more interviews and possibly convention reports would also be interesting. All in all, I find your mag more enjoyable than ever and you have my best wishes.

[Thanks. And PALS fans out there should be on the look out for something special coming up in the next few months! MT]

HI&SY "THOSE Goofy GEEZERS" by BORIS TOTTERS

LESTER BOUTILLIER, 2726 Castiglione Street, New Orleans, LA 70119 [6/22/79]: Mike, I liked your review of THE MICRONAUTS. But one line in that review touched on something that's bugged me about comics for years. You say, "Representative and familiar proper names like Prince Argon, Steve Coffin and Philip Prometheus are common to most Marvel comics." And that is so true. I've often wondered why most characters, especially super-heroes, in both Marvel and DC comics, have Anglo-Saxon surnames. In the great melting pot of America, there are many people with surnames that aren't Anglo-Saxon. Certainly, many names that grace the credits on the comics splash pages aren't Anglo-Saxon, and the same is true of the letters pages. But why do most characters seem to be WASPs? They all have such Anglo-Saxon names as Kent, Wayne, Allen, Jordan, Palmer, Hall, Parker, Banner, Stark, Blake, etc. Why aren't there many super-heroes with last names like DuPont, Rossi, Garcia, Meyer, Cohen, Papadapoulas, Kowalski, Ivanov, Chan, ore Tanaka? Usually when a hero does have a non-Anglo surname, he's an immigrant who's placed in the storyline of another series to give recognition to certain ethnic minorities. But what about all the second generation and third and fourth generation Italian Americans and Polish Americans and French Americans and others? Have these groups produced so few super-heroes over the years? Why must the vast majority of comics characters be Anglo-Saxons? This is one question I'd really like to hear answers from the pros on.

[A valid point. The reasons behind this situation is deep-seated and touch most mass entertainment. TV shows are notoriously whitebread -- unless, of course, they want ETHNIC -- and then, of course, they beat you over the head with it.

Just between us, I've often wished I had a simple, one or two (or three!) syllable name of Anglo-Saxon origin. I'm sure my name has affected my personality. I sometimes can't even pronounce it myself, which is embarrassing.

And I'm certain this has something to do with all the Anglo-Saxonism amongst comics people. Most comics are done by New Yorkers, and most of them have either German-Jewish or Italian names -- which would make one think that they are ashamed of their names or they're assuming that non-Anglo-Saxon names are going to stir the prejudice of some lunkhead potential readers out there.

Yes, I would like to see the day when a character can have my name with no reflection on his character. My heritage is so mixed up among Teutonic and western European countries that any attempt to pin any specific cultural traits on me would be stupid. I'd like to believe that I'm no less "American" in attitudes than your average Smith or Jones, but you'd never know it by the characters that show up in comics. Or on TV. MT]

THE MAD MAPLE, Toronto, CANADA: Just thought I'd drop you a line congratulating you on the improved state of your magazine. It's to the point where I'm no longer buying it for its "Coming Comics" lists (many of the comics being on sale before your mag anyway) but for its other features. All of the ones introduced in #169 were appealing to me:

(1) Top 100 Comic Books: Since I have been in the habit of creating my own ranked lists of my favorite comics it's interesting to see this rough fandom ranking. It was enlightening in many respects: I hadn't realized that the fan split between DC and Marvel was so clear and I was somewhat surprised by the high standing of BATTLESTAR GALACTICA which has not evidenced any strong fan appeal to me previously, but most surprising was the low standing of MASTER OF KUNG FU, being bested even by GODZILLA. (An aberration, I hope.)

(2) The review column is welcome.

It's good to read one person's cohesive opinion about a single strip, instead of the usual interviews, "field studies," and continuity investigations (which are okay in themselves, I guess).

(3) Comic Strip Circus is fine in conception, but a little lacking in substance this time out. [6/11/79]

Among "older" features, BULLET CROW, DICK DUCK, DUCK DICK and FANDOM CONFIDENTIAL, and Hembeck's drawings have provided consistent enjoyment.

I realize the bind you're in with respect to your GAZETTE section, but I hope you can get something to flesh it out since it has also been rather interesting (although I don't much care for MODESTY BLAISE); any possibility of getting the old MANDRAKE strip? And I don't care what anyone else says: keep STAR HAWKS!

How about a "historical" review of famous comic book series of the past?

[I'd rather not dig out something old simply because it would prevent me from covering something current that month. I often do make extensive reference to old titles, though.

Old MANDRAKE is pretty well out of the question for two reasons: first King Features is probably unwilling to extend us the service due to our recent debt (since repaid); and second, the proofs aren't available (though copies from microfilm are, and we've found them unsuitable in prior cases). We'll probably be adding something when STAR HAWKS goes to regular size next spring or summer (we are about one year behind the other newspapers). MT]

MARK DER MARDEROSIAN, 16 Murray Terrace, W. Newton, MA 02165 [8/22/79]: In your August issue, Mr. John Durning's letter regarding the strips by Engel and Fiala was printed. Putting the merits of those strips aside, what I can not pass by was his comment, "Perhaps Engel and Fiala indulge in this passe genre because they simply lack the talent to draw realistically." This is a snobbery I've noticed before in fandom. As one who finds the symbolism in an Uncle Remus or Uncle Barks story more meaningful than superheroes, I could never understand this prejudice that drawing "funny animals" (or an art style like the strip B.C.) is somehow easier to achieve.

All cartooning is a distortion art, but one must know basic anatomy so that this distortion does not look hollow. The same basic anatomy found in the SUPERMAN strip is present in any BUGS BUNNY cartoon.

As one who has dabbled in both, I've never found drawing funny animals any easier. Taking a life drawing course improved my cartoons immensely. Drawing funny animals is like the next step beyond realism towards developing an individual style (B.C., as an example).

The same design, panel-to-panel flow and knowledge of the human form is as essential for funny animals as super-heroes. I doubt Wally Wood or Frank Frazetta found their funny animal strips any easier to draw. It all requires the same amount of practice, practice, practice.

As for funny animals being passe, don't tell Chuck Jones, Snoopy, Richie Rich (twenty-five titles to his name), Garfield or Fritz the Cat.

Continue to enjoy your coverage of this field, keep up the good work.

MEN: CAPTAIN AVOCADO & DR. SQUANGE
Well SQUANGE, I knew you were weird but this skirt...
...the last guy who said something about it ended up as a casserole, fool.
bruning

[Not that, of course, some funny animal or "humor" artists don't turn to that because they can't draw realistically -- or turn to it because they can't draw at all. It's harder to fake it in realistic drawing and get away with it. But it's just as hard to make convincingly good funny animal or humorous artwork -- to be able to make the characters, whatever their form, look as if they exist in space, to make them look as if they can stand freely (center of gravity is quite important) and to draw them consistently well. So either way, cartooning is not easy. (I just wish you picked an example of better cartooning than B.C. Johnny Hart IS coasting...) MT]

MICHAEL MARTIN, 1823 Park #5, Minneapolis, MN 55404 [8/17/79]: Though the tone of John Durning's letter in TCR #171 WAS pretty unpleasant, I do think that because of your eagerness to put him in his place (or whatever you were trying to do), your response was something less than well thought out. I'm referring to your offensive rejoinder, "... if hugging your dog is latent homosexuality, then I know a lot of screwed up kids."

At least I hope it was unintentional. Listen, many thoughtful, loving people -- with even some comic book fans among them -- do not consider being homosexual (latently or not) equivalent to being screwed up.

While I have your attention, I'd like to ask if it's possible for the "Coming Comics" listings to be alphabetized. Is it?

Great magazine, by the way.

[Actually, I put a lot of thought in the statement, but none in the implication that homosexuality is being "screwed up." It's my own prejudice, and I suppose it's offensive to homosexuals, but it is the way I feel. Of course I have no desire or right to morally censure or harass anyone who believes otherwise. And of course, there are plenty of homosexual people who are thoughtful and loving, and I'm genuinely sorry if the statement offended them. They can do what they want -- but I maintain that PALS is not latently anything and I resented the implication. (The temptation to be witty, as in "Better latent than never, eh John?" was there, but I decided to try to get back at him, I guess.)

As for the Coming Comics listings, they are and have been alphabetized to an extent. Each week's comics are in alphabetical order, but I hesitate to put them all in alphabetical order because you'd lose the sense of what's coming out when -- and it would definitely be more difficult for us. MT]

Marvel Coming Comics

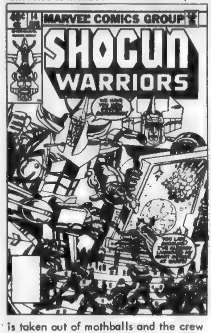
DAREDEVIL No. 163, March. "Blind Alley" is by Roger McKenzie, Frank Miller and Joe Rubinstein. Matt Murdock decides to befriend the Hulk -- and takes his lumps because of it. Miller and Rubinstein did the cover. [12/4]

HOWARD THE DUCK? No. 3, March. A book-length story: "A Christmas For Carol" is by Bill Mantlo, Gene Colan and Dave Simons. Howard meets "Santa Claus" plus two new characters: the Pinball Lizard and Greedy Killerwatt. Jack Davis makes a rare Marvel appearance as cover artist. [12/4]

KING CONAN No. 1, March. "Winds Over Stygia" is by Roy Thomas, John Buscema and Ernie Chan. A new quarterly will spotlight Conan after he is king, married and has a son named Con. In this issue, King Conan (or K.C., as the Picts call him) goes on the trail of his kidnapped son, stolen by a circle of wizards led by Thoth-Amon. Buscema and Chan did the cover. [12/4]

MARVEL SUPER-HEROES No. 87, March. Reprinted from THE INCREDIBLE HULK #135 is "Descent Into The Time Storm" by Roy Thomas, Herb Trimpe and Sal Buscema. Trimpe did the cover. [12/4]

MARVEL SUPER SPECIAL No. 15, March. "Star Trek -- The Motion Picture" is by Marv Wolfman, Dave Cockrum and Klaus Janson, based on the screenplay by Harold Livingston, Alan Dean Foster and Gene Roddenberry. Admiral Kirk, Mr. Spock and all the others have aged ten years and been taken off active duty when the universe is menaced and the Enterprise



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is taken out of mothballs and the crew is reunited. Photos, articles, interviews and pin-ups make up the issue. Bob Larkin did the cover. [12/4]

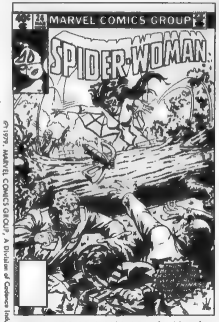
MARVEL TWO-IN-ONE No. 61, March. "The Coming of Her" is by Mark Gruenwald, Jerry Bingham and Gene Day. Alicia is carted off by Moondragon, so the Woman Called Her, The Thing and Starhawk band together to rescue her. George Perez and Terry Austin did the cover. [12/4]

THE SAVAGE SWORD OF CONAN No. 49, February. "Conan The Liberator: Part 3" is by Roy Thomas, John Buscema and Tony DeZuniga. [12/4]

SHOGUN WARRIORS No. 14, March. "Should Heroes Fail..." is by Doug Moench, Herb Trimpe and Mike Esposito. Dr. Demonicus launches a giant meteor towards Earth and the Shoguns have their final showdown with him. Al Milgrom did the cover. [12/4]

SPIDER-WOMAN No. 24, March. "Trapped In The Doomsday Room" is by Michael Fleisher, Trevor Von Eeden and Mike Esposito. Spider-Woman encounters the Gamesman a second time and gets herself tied up in the process. Bob Budiansky and Joe Rubinstein did the cover. [12/4]

SPIDEY SUPER STORIES No. 45, March. Now 50¢. [12/4]



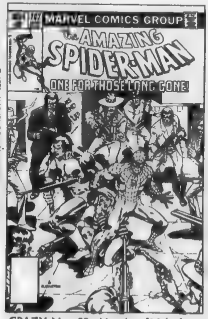
STAR WARS ANNUAL No. 1, March. "The Long Hunt" is by Chris Claremont, Mike Vosburg and Steve Leialoha. Luke and Leia get involved with a race of bird-men. Cross your fingers that it will come out this month. [Delayed from September and November] [12/4]

WHAT IF? No. 19, March. "What If Spider-Man Had Caught The Burglar That Killed Uncle Ben" is by Peter Gillis, Pat Broderick and Mike Esposito. [Delayed from November] [12/4]

THE AMAZING SPIDER-MAN No. 202, March. "One For Those Long Gone" is by Marv Wolfman, Keith Pollard and Jim Mooney. The Punisher wants to ask Peter how he managed to get exclusive battle photos of him and Spider-Man when there could have been no witnesses. Pollard and Joe Rubinstein did the cover. [12/11]

BATTLESTAR GALACTICA No. 13, March. "Collision Course" is by Roger McKenzie, Walt Simonson and Klaus Janson. Starbuck is left behind on Salvage World and has to hitch a ride with some Cylons. Simonson and Janson did the cover. [12/11]

CAPTAIN AMERICA No. 243, March. "The Lazarus Conspiracy" is by Roger McKenzie, Rich Buckler and Don Perlin. Presenting -- the origin of Adonis. George Perez and Joe Sinnott did the cover. [12/11]



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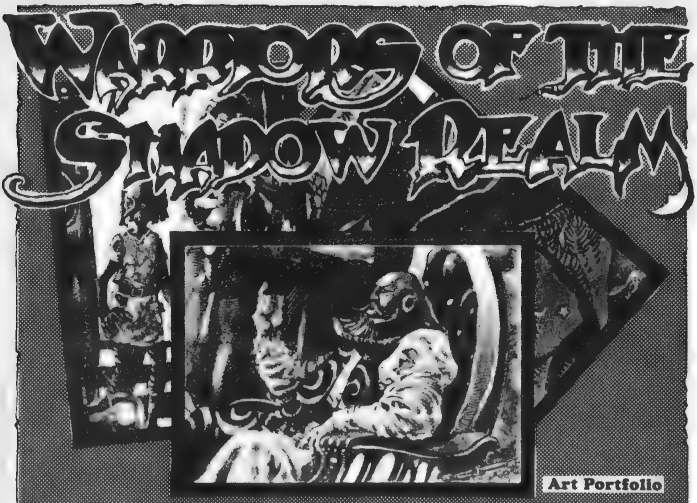
CRAZY No. 59, March. [12/11]

GHOST RIDER No. 42, March. "The Lonesome Death of Johnny Blaze" is by Michael Fleisher and Don Perlin. Johnny Blaze overcomes his amnesia. Bob Budiansky and Bob Wiacek did the cover. [12/11]

THE HULK No. 19, March. "Mastermind" is by Doug Moench, Gene Colan and Alfredo Alcala. Taking a trip into Bruce Banner's subsconscious is dangerous -- the Hulk's in there. Plus, "It's A Monster" by Moench, Colan and Bob Wiacek takes a look at the Hulk from another point of view. Rounding out the issue is a reprint from INCREDIBLE HULK #147, "Heaven Is A Very Small Place" by Ray Thomas, Herb Trimpe and John Severin. Walter Velez did the cover. [12/11]

FUN AND GAMES MAGAZINE No. 7, March. By Owen McCarron. [12/11]

THE MICRONAUTS No. 15, March. "The Inside Job" is by Bill Mantlo, Howard Chaykin and Al Milgrom. The Fantastic Four are called in by SHIELD to investigate the Promethews Pit. Mike Golden did the cover. [12/11]



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THE SAVAGE SHE-HULK No. 2, March. "Deathrace" is by David Kraft, Mike Vosburg and Chic Stone. A tragedy on the L.A. freeway changes the life of the She-Hulk. John Buscema and Al Milgrom did the cover. [12/11]

THOR No. 293, March. "Twilight of Some Gods" is by Roy Thomas, Keith Pollard and Chic Stone. Thor begins an amazing journey through time to before the first Ragnarok. Pollard and Bob Layton did the cover. [12/11]

THE AVENGERS No. 193, March. "Battleground: Pittsburgh" is by David Michelinie, Sal Buscema (with an assist by Frank Miller) and Dan Green. The Avengers finally have it out with Inferno. Miller and Bob McLeod did the cover. [12/18]

CONAN THE BARBARIAN No. 108, March. "The Moon-Eaters of Darfar" is by Roy Thomas, John Buscema and

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Ernie Chan. Conan is taken captive by cannibals with three-cornered haircuts. (It's definitely time for him to take a vacation!) Buscema and Bob Layton did the cover. [12/18]

FANTASY MASTERPIECES No. 4, March. Reprinted from SILVER SURFER #4 is "The Good, The Bad and the Uncanny" by Stan Lee, John Buscema and Sal Buscema. Buscema and Buscema did the cover. [12/18]

THE INCREDIBLE HULK No. 245, March. "When The Hulk Comes Raging" is by Bill Mantlo and Sal Buscema. T.I. Hulk returns to Gamma Base and fights G. Talbot who sets A. Mandroid on him. Al Milgrom did the cover. [12/18]

MAN-THING No. 3, March. "The Gong of Doom" is by Michael Fleisher, Jim Mooney and Bob Wiacek. The real Yeti see Man-Thing as their prophet of impending destruction. Fleisher's last issue. Wiacek did the cover. [12/18]

MARVEL PREVIEW No. 20, March. Originally scheduled to appear as a photo-story of the Japanese Spider-Man TV show, a selection of reprints have been substituted. Two DOMINIC FORTUNE stories, "The Messiah In The Saddle Resolution" by Howard Chaykin from MARVEL SUPER ACTION Magazine #1 and "The Power Broker

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Resolution" by Len Wein and Chaykin from MARVEL PREVIEW #2 are featured as well as "War Toy" by Tony Isabella, George Perez and Rico Rival from UNKNOWN WORLDS OF SCIENCE FICTION #2, and an inventory story, "Good Lord" by Marv Wolfman, Dave Cockrum and the Crusty Bunkers. [12/18]

MARVEL'S GREATEST COMICS No. 86, March. "The Monster's Secret" by Stan Lee, John Romita and Joe Sinnott is rerun from FANTASTIC FOUR #106. [12/18]

MARVEL TALES #113, March. From AMAZING SPIDER-MAN #136 comes "The Green Goblin Lives Again" by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt. [12/18]

ROM No. 4, March. "The Fire, The Friend and The Foe" is by Bill Mantlo and Sal Buscema. Rom battles Firefall, who wears a suit of Space Knight Armor while Dire Wraiths kidnap Rom's only friend. Al Milgrom did the cover. [12/18]

TALES TO ASTONISH No. 4, March. "Who Strikes For Atlantis" is by Roy Thomas, John Buscema and Frank Giacoia, and is reprinted from SUB-MARINER #4. Buscema did the cover. [12/18]

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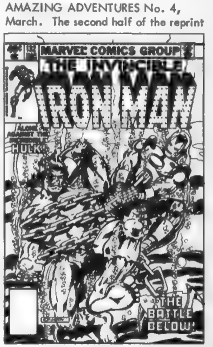
THE TOMB OF DRACULA No. 3, February. Stories included in this issue are "And Out of Order -- Chaos" and "Soul of An Artist," both by Marv Wolfman, Gene Colan and Tom Palmer. Plus: a short story by Lora Byrne called "One Curse, With Love," and articles on "Bloodline" by Peter Gillis and "Metamorphosis of a Vampire" by Lynn Graeme and Frank Miller. [12/18]

X-MEN No. 131, March. "Run For Your Life" is by Chris Claremont, John Byrne and Terry Austin. Phoenix helps a young mutant, who in turn helps the X-Men escape from the Hell-fire Club. Also: the climactic battle between Phoenix and the White Queen. Byrne and Austin did the cover. [12/18]

AMAZING ADVENTURES No. 4, March. The second half of the reprint



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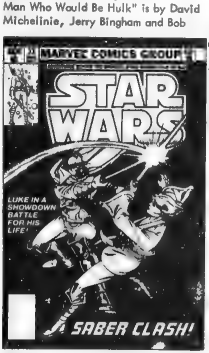
of "No One Can Stop The Vanisher" from X-MEN #2 is featured, by Stan Lee, Jack Kirby and Paul Reinman. Also, "The Living Diamond" from X-MEN #41 by Roy Thomas, Werner Roth and John Verpoorten is reprinted. [12/25]

THE DEFENDERS No. 81, March. "War In Ogeon" is by Ed Hannigan and Herb Trimpe. The original Defenders have it out with the evil forces of Tunnelworld, whilst Kyle Richards goes to jail for contempt of court. Rich Buckler and Al Milgrom did the cover. [12/25]

FANTASTIC FOUR No. 216, March. "Where There Be Gods" is by Marv Wolfman, John Byrne and Joe Sinnott. Blastaar tricks the Evolved Man into thinking the FF have gone bad. Wolfman's final issue. [12/25]

IRON MAN No. 132, March. "The Man Who Would Be Hulk" is by David Michelinie, Jerry Bingham and Bob Layton. Iron Man battles The Hulk underwater. Layton did the cover. [12/25]



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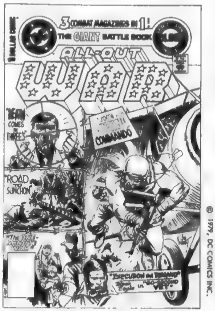
MARVEL SPOTLIGHT No. 5, March. DRAGON LORD stars in "A Hero is Also A Man" by Marv Wolfman and Steve Ditko. Using a GODZILLA story left over when that book was cancelled, the book has been rewritten to star a Japanese man who is a descendent of a race that vigilantly fought the Wani and is now called on to carry on the tradition. Frank Miller and Bob Wiacek did the cover. [12/25]

MARVEL TEAM-UP No. 91, March. "Carnival of Souls" is by Steven Grant, Pat Broderick and Bruce Patterson. The Ghost Rider becomes a sideshow attraction as he and Spider-Man meet Moondark. Rich Buckler and Al Milgrom did the cover. [12/25]

MARVEL SUPER ACTION No. 17, March. Part two of the reprint of the AVENGERS SPECIAL #2, "And Time, The Rushing River" by Roy Thomas, Werner Roth, Don Heck and Vince Colletta, is featured. [12/25]

MASTER OF KUNG FU No. 86, March. "The Phoenix And The Dragon" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi tries to reason with his father, Fu Manchu -- and failing that, tries to escape the Fortress with his life. Zeck did the cover. [12/25]



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THE SPECTACULAR SPIDER-MAN No. 40, March. "Terrible Turnabout" is by Bill Mantlo, Frank Springer and Ricardo Villamonte. Spider-Man becomes -- Spider-Lizard! I think that says it all. Al Milgrom and Joe Rubinstein did the cover. [12/25]

STAR WARS No. 33, March. "Saber Clash" is by Archie Goodwin, Carmine Infantino and Gene Day. Luke has a showdown with Baron Tagge. Infantino and Bob Wiacek did the cover. [12/25]

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ALL-OUT WAR No. 4, March. This issue starts off with a Viking Commando adventure, "Execution on Demand" by Robert Kanigher and George Evans, follows with the Black Eagle in "The Sixty-Second Vet" by Kanigher, Dick Ayers and Romeo Tanghal, continues with Force Three in "Death Comes In Threes" by Kanigher and Jerry Grandenetti, and rounds out with an inventory story, "The Road To Sunchon" by Archie Goodwin and Ernesto Patricio, plus "The One-Minute War" by David Allikas and Rene H. Samson. Joe Kubert did the cover. [12/4]

BATMAN No. 321, March. "Dreadful Birthday, Dear Joker" is by Len Wein, Walt Simonson and Dick Giordano. The Joker invites Batman, Robin and Com-

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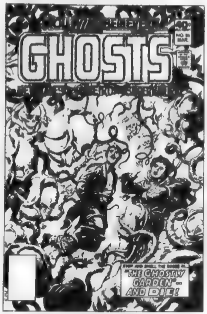
missioner Gordon (among others) to a lethal "party." Jose Garcia Lopez did the cover. [12/4]

THE BEST OF DC No. 4, March-April. The first all-new issue of the digest-sized collection stars RUDOLPH THE



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RED-NOSED REINDEER. Stories featured are "Secret of the Lucky Dragon's Egg," "Christmas Magic," "Land Beyond the Sky-Holes" and "A Stitch In Time Saves Chrismas," all by Sheldon Mayer and Tenny Henson. Mayer did the cover. [12/4]

DC COMICS PRESENTS No. 19, March. "Who Haunts This House?" is by Denny O'Neil, Joe Staton and Frank Chiaramonte. An old Victorian house suddenly appears in the desert and Superman and Batgirl investigate only to discover paranormal phenomena. Ross Andru and Dick Giordano did the cover. [12/4]

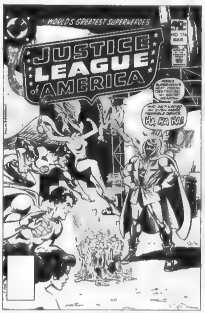
DC SPECIAL BLUE RIBBON DIGEST No. 1, March-April. A last minute

replacement for the cancelled JONAH HEX digest, this LEGION OF SUPER-HEROES collection features the first Legion story, "The Legion of Super-Heroes" from ADVENTURE #247 by Otto Binder and Al Plastino; and the first appearances of "The Legion of Substitute Heroes" from ADVENTURE #306 by Edmond Hamilton and John Forte; "The Fatal Five" from ADVENTURE #352 by Jim Shooter, Curt Swan and George Klein; and Universo in "The Rogue Legionnaire" by Shooter, Swan and Klein from ADVENTURE #349. Joe Orlando and Dick Giordano did the cover. [12/4]

THE FLASH No. 283, March. "Flash-back" is by Cary Bates; Don Heck and Frank Chiaramonte. Professor Zoom ruminates over his destruction of Flash and the killer of Iris is revealed. Ross Andru and Dick Giordano did the cover. [12/4]

GHOSTS No. 86, March. Stories in this issue are: "The Ghostly Garden" by George Kashdan, Don Heck and Dan Adkins; "The Spirit In The Flying Coffin" by Kashdan and Tenny Henson; and "The Ferryboat Phantom" by Kashdan and Mar Amongo. Luis Dominguez did the cover. [12/4]

JONAH HEX No. 34, March. "Christmas In An Outlaw Town" is by Michael Fleisher and Dan Spiegle. A gang of robbers kills a Santa Claus and Jonah goes gunning for another Santa. Luis Dominguez did the cover. [12/4]



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JUSTICE LEAGUE OF AMERICA No. 176, March. "The Dream Factories of Doctor Destiny" is by Gerry Conway, Dick Dillin and Frank McLaughlin. The JLA unwittingly trigger Dr. Destiny's doomsday device. Dillin and Dick Giordano did the cover. [12/4]

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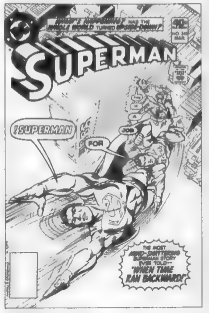
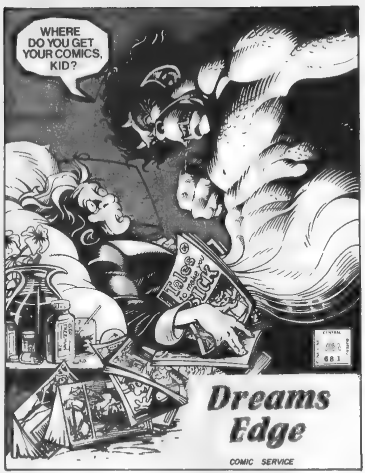
MEN OF WAR No. 26, March. "Night On Nickname Hill" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. The final issue of this magazine features Gravedigger leading the men of Easy Co. when Sgt. Rock is wounded. Joe Kubert did the cover. [12/4]



SECRETS OF HAUNTED HOUSE No. 22, March. Featured in this issue: "See How They Die" by George Kashdan and Ruben Yandoc and "The Wheel of Karma" by Bill Kelley. Dave Manak did a humor filler. Luis Dominguez did the cover. [12/4]

SUPERBOY SPECTACULAR No. 1, 1980. This specially commissioned giant (done for a school system and distributed only through comic shops) leads off with a new story by E. Nelson Bridwell, Curt Swan and Joe Giella, and includes these reprints: "The Origin of Superboy's Super Costume" from SUPERBOY #78, "The Dreams of Doom" from #83, "Life On Krypton" from #79, "The One Man Team" from #88, "The Three Secret I-



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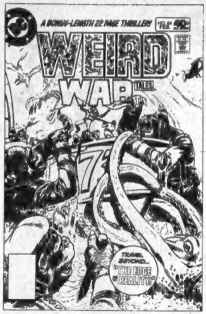
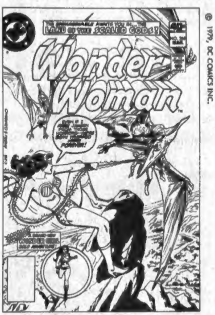


dentities of Superboy" from #67, and "The Man Who Destroyed Krypton" also from #67. The art was done mostly by John Sikela. Ross Andru and Dick Giordano did the cover. [12/4]

SUPERMAN No. 345, March. "When Time Ran Backward" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Superman travels to the past to figure why the Earth is suddenly moving in reverse. Ross Andru and Dick Giordano did the cover. [12/4]

THE SUPERMAN FAMILY No. 200, March. This book-length story is divid-



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ed into chapters as the Superman Family shown as they might be in the 1990s. Lois and Clark are married in "Unhappy Anniversary" by Gerry Conway, Bob Oksner and Joe Giella, Jimmy Olsen is married to Lucy Lane in "The Thief At Sky's Edge" by Conway, Alex Saviuk and Dave Hunt, Clark and Lois have a daughter in "Clark Kent's Frantic Fan" by Conway, Kurt Schaffenberger and Vince Colletta, Supergirl is Superwoman and governor of Florida in "Something Swims the Time-Stream" by Conway, Win Mortimer and Colletta, and the entire cast appears in "Celebration" by Conway, Oksner and Giella. Ross Andru and Dick Giordano did the cover. [12/4]

SUPER-STAR HOLIDAY SPECIAL [DC SPECIAL SERIES No. 21], March. Another giant Christmas special, this one all-new, begins with Batman in "Wanted:

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Santa Claus -- Dead or Alive" by Denny O'Neil, Frank Miller and Steve Mitchell. Superboy and the Legion of Super-Heroes appear in "Star Light, Star Bright... Farthest Star I See Tonight" by Paul Levitz, Jose Garcia Lopez and Dick Giordano. Sgt. Rock stars in "The Longest Night" by Robert Kanigher, Dick Ayers and Romeo Tanghal, who also draw the Michael Fleisher Jonah Hex story "The Fawn and the Star." Rounding out the book is a tale starring the mystery comics hosts called "The House of Mystery" by Bob Rozakis, Tanghal and Dan Adkins. [12/4]

WEIRD WAR TALES No. 85, March. "The War On The Edge of Reality" is by J.M. DeMatteis and Tenny Henson. Delayed from last month, the war that time forgot is revisited. George Evans did the cover. [12/4]

WONDER WOMAN No. 265, March. "Land of the Scaled Gods" is by Gerry Conway, Jose Delbo and Joe Giella. Wonder Woman tries to make a rescue but must deal with dinosaurs first. Then Wonder Girl makes her reappearance in "Mr. Jupiter is Dead" by E. Nelson Bridwell, Ric Estrada and John Calnan. Ross Andru and Dick Giordano did the cover. [12/4]

ACTION COMICS No. 505, March. "The Creature That Charmed Children"

is by Cary Bates, Curt Swan and Frank Chiaramonte. A space creature named Jorlan follows Superman home to Earth and immediately gains control of the children of the world -- for unknown purposes. Ross Andru and Dick Giordano did the cover. [12/18]

ADVENTURE COMICS No. 469, March. Plastic Man leads off the issue in a story by Martin Pasko, Joe Staton and Bob Smith. The origin of Starman is revealed in the second story by Paul Levitz, Steve Ditko and Romeo Tanghal. Jim Sherman and Jim Aparo split the cover art duties. [12/18]

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THE BRAVE AND THE BOLD No. 160, March. "The Brimstone Connection" is by Cary Burkett and Jim Aparo. Batman's aid is enlisted by Supergirl when Fred Danvers is kidnapped. Aparo did the cover. [12/18]

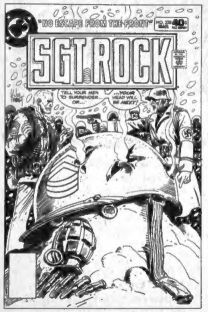
GREEN LANTERN No. 126, March. "Peril Pact" is by Denny O'Neil, Joe Staton and Frank McLaughlin. The Shark returns as he teams up with the

Weaponers of Qward as they invade Earth. Dick Giordano did the cover. [12/18]

HOUSE OF MYSTERY No. 278, March. Stories in this issue: "TV Or Not TV" is by Jay Zilber and Ruben Yandoc; "Crazy, Man" is by Jack Oleck and Noly Zamora; and "The Truth Shall Make You Dead" is by Carl Wessler and E.R. Cruz. Joe Orlando did the cover. [12/18]

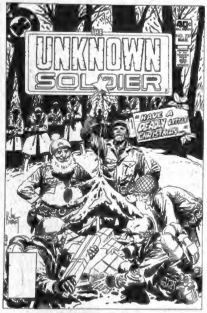
LEGION OF SUPER-HEROES No. 261, March. "Space Circus of Death" is by Gerry Conway, Ric Estrada and John Calnan. To prevent interplanetary war, the Legionnaires must discover the murderer of the space circus performers. Dick Giordano did the cover. [12/18]

THE NEW ADVENTURES OF SUPERBOY No. 3, March. "The New Super-Star of Smallville" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. A 1980 time traveller goes into his own past to relive his life in Smallville. (During the '60s, it appears, as Superboy's boyhood seems to have been pushed up another decade.) Schaffenberger and Hunt did the cover. [12/18]



SGT. ROCK No. 338, March. "No Escape From The Front" is by Robert Kanigher and Frank Redondo. Plus, an unspecified filler story. Joe Kubert did the cover. [12/18]

SUPER FRIENDS No. 30, March. "Gorilla Warfare Against The Humans" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. Grodd and his race of advanced gorillas attack the Super Friends and Prof. Nichols. Fradon and Smith did the cover. [12/18]



THE UNEXPECTED No. 196, March. The first regular sized issue in a while features four stories: "The Fear of Number 13" by Carl Wessler and Abe Ocampo; "Stranger, Beware" by Bill Dennehy and Jerry Grandenetti; "The Devil To Pay" by Mike W. Barr and Vic Catan; and "Never Trust A Devil-Doll" by George Kashdan and Ernesto Patricio.

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Luis Dominguez did the cover. [12/18]

UNKNOWN SOLDIER No. 237, March. "No God In St. Just" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Unknown Soldier has himself a deadly little Christmas. Plus, "Christmas Dinner" by Janus Mitchell and Teny Henson rounds out the issue. Joe Kubert did the cover. [12/18]

WARLORD No. 31, March. "Wings Over Shamballah" is by Mike Grell and Vince Colletta. Heading to Shamballah to warn his wife of the coming invasion, Morgan stumbles across a crypt of gold with a deadly curse on it. Grell did the cover. [12/18]

WEIRD WESTERN TALES No. 65, March. "Children of the Storm" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Scalphunter flees the Confederate Army and runs across two other fugitives from war: a boy and his grandfather. Luis Dominguez did the cover. [12/18]

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